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From Bryn Mawr College

TRACES OF EPIC INFLUENCE

IN THE

TRAGEDIES OF AESCHYLUS

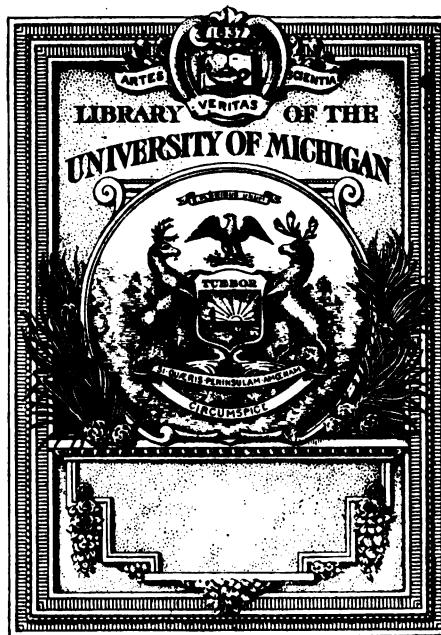
A DISSERTATION

PRESENTED TO THE FACULTY OF BRYN MAWR COLLEGE
FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

BY

SUSAN BRALEY FRANKLIN

BALTIMORE
THE FRIEDENWALD COMPANY
1895



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LIFE.

I was born in Newport, Rhode Island, June 6, 1868, received my early training in the public schools of that city, and was graduated from the Rogers High School in July, 1885. In September of the same year I entered Bryn Mawr College, where I chose for my Major studies Greek and Latin, and took elective Post-Major courses in these subjects and in Sanskrit. June 6, 1889, I received the degree A. B. from Bryn Mawr College, and was awarded the Fellowship in Greek for the following year. For four years I was enrolled at Bryn Mawr as a graduate student in Greek, Latin and Sanskrit, although during two years (1890-92) I gave part of my time to teaching students preparing for college. In the year 1892-93 I held the American Fellowship of the Association of Collegiate Alumnae, and continued my studies at Bryn Mawr College. In June, 1893, I passed the examinations for the degree Ph. D., choosing for my Major subject Greek and for my Minors, Latin and Sanskrit.

My graduate studies were pursued under the direction of Professors Edward Washburn Hopkins, Herbert Weir Smyth, and Paul Shorey, who constantly gave to my work a friendly interest and helpful guidance that I cannot adequately acknowledge. To Professor Smyth, under whose direction my thesis was written, I wish to express my special thanks for his invaluable aid during all the time that I was writing the paper, as well as for his kindness in reading the proof-sheets.

TRACES OF HOMERIC INFLUENCE IN AESCHYLUS.

“ὅς τὰς αὐτοῦ τραγῳδίας τεμάχη εἶναι ἔλεγε τῶν Ὄμήρου μεγάλων δείπνων,”
Ath. VIII 39. This saying, attributed by Athenaeus to Aeschylus, is valuable, not for its authenticity, but for the evidence it gives of the relation between Aeschylus and Homer that was recognized by the Greeks. Of the various interpretations of this saying that have been proposed by modern scholars, the most natural, perhaps, refers the statement to the subject-matter of the Aeschylean tragedies, and supposes Aeschylus to have merely represented through tragic art what epic narrative had long made familiar to the Athenian people. Of the extant plays of Aeschylus, the Septem and the Oresteia are the only ones whose themes can be referred to Homer, and even then the term Homer must be extended beyond the Iliad and the Odyssey to the works of the cyclic poets, which in the time of Aeschylus passed under Homer's name. The fragments of the tragedies, however, and the mere names of plays now lost, open a wider field of investigation and furnish more satisfactory results. This subject has been so carefully studied by Welcker, Nitzsch, Schneidewin, and other eminent scholars that it will suffice for us to refer to their investigations.¹

The second interpretation of Aeschylus' remark goes beyond the subject-matter of the tragedian to his style and diction, and shows his debt to Homer for the words, the phrases and the figurative expressions that he employs. Opinion in regard to this matter, also, is divided. On the one side are those that regard the relation in which Aeschylus stands to Homer as little different from that of any poet of the time, and consider that he owes little more than others to the great epic in which all Greek poetry may be said to have found its inspiration. There are many scholars, however, that maintain the opposite opinion, and even force it to the most detailed application. These find in each Homeric word,

¹ Welcker, Trilog., p. 484 sq.; Schneidewin, Philol. VIII 736; Nitzsch, Die Sagenpoesie der Griechen, pp. 587-94; Hermann, Opusc. V, pp. 136-63. Cf. Bernhardy, Litt. graec. hist. II 2, p. 237 sq.

phrase and figure, and even in each Homeric form, some distinct mark of epic spirit, some trace of conscious imitation of Homer. Beyond the general statement, of which the wealth of Homeric parallels convinces us, that Aeschylus shows more traces of epic influence than any other tragic poet, it seems impossible to form any general conclusion that will apply equally well to all the so-called "epic reminiscences." Inasmuch, however, as the Homeric forms and Homeric vocabulary that Aeschylus employs can be shown to be closely paralleled in the usage of lyric poetry, these may be attributed to the general influence of the epic upon the later poetry, while the frequent Homeric allusions, whether in phrase or figure, are more properly indicative of direct Homeric imitation.

Wherever the boundary line be drawn that separates what Aeschylus drew directly from Homer, from what he, together with the other poets of his time, owed indirectly to epic poetry, it cannot be doubted that he was thoroughly acquainted with the epic poems, and that in a peculiar sense he owed to them much of his inspiration and his power. Paley, it is true, in support of his theory that the Homeric poems were not arranged in their present form until the time of Plato, has sought to prove that "Pindar and the tragic poets show little or no acquaintance with the text of Homer that has now come down to us." It has been impossible for us, however, in view of the facts that this investigation has brought before us, to accept this statement, or to find the criterion by which Paley decides that the reference to Chryseis in Agamemnon 1439¹ is not an allusion to the Iliad, but to the Cypria; or, still further, to admit that the passage where Orestes, echoing Achilles, exclaims: *εἰ γὰρ ἵπ' Ἰλίῳ | πρός τινος Δυκίων, πάτερ, | δορίμητος κατηναρισθης | . . . πολύχωστον διν εἰχεις | τάφον διαποτίον γὰς | δάμασιν εὐφόρητον*,² "is the only passage in the extant plays tending to show that our Iliad was known to Aeschylus." In the investigation that follows, the parallels have in the main been drawn from the Homeric poems known to us as the Iliad and the Odyssey, but references to the Homeric hymns or to other epic poems that may have been known to Aeschylus under the name of Homer have occasionally been cited.

¹ Ag. 1439 *κείται . . . Χρυσηδων μείλιγμα τῶν ὑπ' Ἰλίῳ*; cf. A 369 *ἐκ δ' ἔλον Ἀτρειδη Χρυσηδα καλλιτάρην*; cf. A 110 sqq.

² Cho. 345 sqq. Cf. *ω 30 ὡς διελες τιμῆς ἀπονήμενος, ἡσπερ ἀνασσες | δῆμως ἐνι Τρώων θάνατον καὶ πότμον ἐπισπειν | τῷ κέν τοι τύμβον μὲν ἐποίσαν Παναχαωι, | οὐδὲ κε καὶ σῷ παιδὶ μέγα κλέος ἥρα' ὀπίσσω, and a 236 sqq.* Vid. Paley ad loc.

The traces of Homeric influence in Aeschylus that have been collected in this paper have been arranged in the following order:

PART I.—EPIC FORMS.

Introduction: Theories of Gerth and Eichler.

Enumeration of Forms:

- a.* Vowel changes.
- b.* Consonant changes.
- c.* Epic forms of declension.
- d.* Epic forms of conjugation.
- e.* Prepositions.
- f.* Particles, etc.
- g.* Quantity of syllables.

Conclusion.

PART II.—EPIC VOCABULARY.

PART III.—TRACES OF HOMERIC INFLUENCE IN

- a.* Syntax.
- b.* Subject-matter.
- c.* Style.
 - 1.* Phrases.
 - 2.* Figures.

The frequent occurrence of epic forms in tragedy has given rise to many theories concerning their origin and the laws that govern their use. The first of these theories appear in the notes of the early commentators and in the treatises of Schneider¹ and Kuehlstaedt,² but the work of later writers has so fully embodied all that is valuable in these early speculations, that detailed discussion of them is here unnecessary. Of the later treatises we shall select the two that seem to us to give the most careful presentation of the two principal theories: Eichler's³ for the argument that these forms have been introduced to meet the requirements of the verse, and Gerth's⁴ for the other argument, that they were employed to add force, or beauty, or poetic spirit, to the style.

Gerth bases his theory in regard to the origin of these forms upon the influence of lyric poetry on Greek tragedy, and claims

¹ Schneider, *De dialecto Sophoclis.* 1822.

² Kuehlstaedt, *Observationes criticae de trag. graec. dialecto.* 1832.

³ Eichler, *De formarum epicarum in Aesch. atque Soph. usu.*

⁴ Gerth, *Quaestiones de Graecae tragoeiae dialecto.* *Curtius Studien,* I, B. 269.

that as the Doric forms of the chorus and the lyric epithets in anapaestic passages are due to lyric poetry, so these epic forms have been received, not directly from Homer, but through the medium of the language of the lyric poets.¹ Metre Gerth considers not so much a "cause of unusual forms, as a regulator to determine the use of forms long since a part of the general poetic vocabulary." The use of these forms is in each case determined by the epic tone of the passage.

Eichler, on the other hand, rejecting the idea of the poetic force of the epic form, regards the requirements of metre as the chief factor in determining the forms used. "The tragic poets," he says, "have not used the epic forms, except where the Attic did not fit the metre, and on the other hand, whenever they could employ either Attic or epic, they have always preferred the Attic."²

A criticism that did not discuss the application of these theories to the different forms enumerated could not be justified. We shall, therefore, proceed now to the enumeration and discussion of the various epic forms in Aeschylus, and shall give at the close any conclusion that we may have been able to reach in regard to their origin and use. For the sake of clearness we shall classify the forms, not according to dialect, but according to vowel changes, consonant changes, inflection, etc., while in our final discussion we shall recognize the distinction in dialect and the possible difference between the origin of the Ionic and of the other epic forms.

VOWEL CHANGES.

a = *ai*.

ērapos. Homer uses *ēraipos* and *ērapos*; Pindar and Aeschylus *ērapos*. Pers. 990 ἀγαθῶν ἑράπων (melic); cf. Pind. Is. VI 11 μυριῶν ἑράπων. *ēraipos* is the Ionic form³; cf. *ēraiphios* in Hdt.

āei, *alei*, *alév*, *āeī*. Homer *alei*, *alév*, *āei*, *āe-* in *āeváow*, v 109. Aesch. *āei*, *āeī*, *alei*, *alév*. Pind. *alei*, *alév*, *āei*, *āe*(?). The occurrence of these four forms in Attic drama has given rise to many efforts to establish laws for their use. Hermann wrote *alei* or *āei*, as the metre required, while Porson wrote *āei* or *āeī*, excluding *alei*.

¹ Gerth, §14, p. 268.

² Eichler, p. 6.

³ H. W. Smyth, Sounds and Inflections of the Greek Dialects: Ionic, §123.

Eichler has followed Porson, and from his investigation of the metrical limitations of the word has formulated elaborate rules for the use of the forms. A discussion of his main premise, however, is all that need concern us here. In seeking to account for the coexistence of forms metrically equivalent, Eichler states that $\ddot{a}e\acute{e}$ cannot be attributed to the work of scribes, since they always insert the Homeric, not the non-Homeric form. The form $\ddot{a}e\acute{e}$ is rather due, he thinks, to an effort to change $a\acute{e}\acute{e}$ to a sound more pleasant and better suited to the Attic ear. If this, then, be the origin of the form, it is impossible to conceive that it should occur in one place and be discarded in another, and therefore Eichler maintains that $\ddot{a}e\acute{e}$ should be read in every instance. Whatever may be said against the nature of Eichler's proof, or in favor of the careful metrical analysis that he makes, the primary supposition that $\ddot{a}e\acute{e}$ is a form adapted to the Attic ear, and therefore the only form that can properly be used in tragedy, is open to serious objection. The fact that $a\acute{e}\acute{e}$ has been found in Attic inscriptions until the year 361 B. C. puts an end to all question of the sensitiveness of the Attic ear in regard to this sound, and, further, properly puts this word out of the discussion of epic forms occurring in Aeschylus. $\acute{a}e\acute{e}$ (\ddot{a}) has the undisputed right of an Attic form, but $a\acute{e}\acute{e}$ should be noted more carefully.

$a\acute{e}\acute{e}$. Prom. 428¹ (mel.); Pers. 616 (trim.); Ag. 891 (trim.); Sept. 856 (mel.). Eichler, after a careful discussion of the occurrences of the forms, reaches this conclusion: “ $\acute{a}e\acute{e}$ (\ddot{a}) and $a\acute{e}\acute{e}$ differ in this respect, that wherever either form is possible $\acute{a}e\acute{e}$ is preferred, but $a\acute{e}\acute{e}$ always makes a trochee and is never read except before a vowel.” This seems to be the usage of both Homer and Aeschylus, and the only exception to be noted is Sept. 856, where Paley and Wecklein, following M, read $\pi\acute{t}u\lambda\sigma$, $\delta\acute{e} a\acute{e}\acute{e} \delta\acute{e} 'A\chi\acute{e}pou\acute{r}' \acute{a}ue\betaera\acute{r}$.

$\acute{a}e\acute{e}\acute{e}$. Epic(Homeric) and Ionic. $a\acute{e}\acute{e}\acute{e}$ Attic. Aeschylus $\acute{a}e\acute{e}\acute{e}$, $a\acute{e}\acute{e}\acute{e}$. Pindar does not use the word. $\acute{a}e\acute{e}\acute{e}$ Prom. 97 (anap.), 525 (trim.), 1042 (anap.). Prom. 472 (trim.) (MSS $\acute{a}e\acute{e}\acute{e}$, Porson $a\acute{e}\acute{e}\acute{e}$) may be cited as an example of the tendency of the scribes to introduce epic forms.

$a\acute{e}\acute{e}\acute{e}$, $\acute{a}e\acute{e}\acute{e}$. Homer $a\acute{e}\acute{e}\acute{e}$. Aesch. $a\acute{e}\acute{e}\acute{e}$. Pind. $a\acute{e}\acute{e}\acute{e}$. Dindorf changed all cases of $a\acute{e}\acute{e}\acute{e}$ in Aeschylus to $\acute{a}e\acute{e}\acute{e}$, on the

¹Cf. Christ, Metrik, §132, p. 104.

ground that the *ai*-form was Ionic. It has been shown,¹ however, that *aierós* is an old Attic form, and therefore should no longer be cited as an Ionic-epic form found in Aeschylus. The form occurs in Aesch. Pers. 205, Prom. 1022, Ag. 138 (mel.), Cho. 247, 258, Fr. 129, 157.

ei = *ε*.

ειν, *εν*. Homer *εν*, *ειν*, *ενι*, *εινι*. Aesch. *εν* (*ειν*). Pind. *εν*, *ενι*, *ειν*. Suppl. 871 (mel.) M reads *εύρειας ειν αῦραις*. Paley has conjectured *εύρειασιν αῦραις*.

έκκεινώ, *-κεινώ*. Homer *κεινός*, *κενέος*, *κενός* (χ 249). Aesch. *έκκεινώ* and *έκκεινώ*. Pind. *κεινός*, *κενέος*, *κενόφρων*. Pers. 761 *έξεκεινωσεν* (trim.); Sept. 330 *κενουμένα* (mel.); Pers. 549 *έκκενουμένα* (mel.); Pers. 718 *κενώσας* (mel.); Suppl. 660 *κενώσας* (mel.). Cf. Sept. 353 (mel.) *κενός*; Prom. 762 *κενοφρόνων* (trim.). In regard to Pers. 761 *έξεκεινωσεν*, it should be noted that Gerth accepts *έξερήμωσεν*, a conjecture made by Hermann, who also conjectured *έξεκαινωσεν*; but the reading of M is preserved by Wecklein and by Paley. If we compare with this passage the occurrences of *έκκεινώ* in Aeschylus, we shall find traces of an epic element in the verse of the Persae, which may be contrasted with the lyric of the other lines. The occurrence, however, of *κεινός* and *κενέοφρων* in the lyric of Pindar shows that the use of the epic forms is not confined to epic passages.

ξείνος, *ξένος*. Homer *ξείνος*, *ξείνιος*, *ξένιος*, *ξείνιον*, *ξενίη*. Aesch. *ξείνος*, *ξένος*, *ξένιος*. Pind. *ξείνος*, *ξένος*, *ξείνιος*, *ξένιος*, *ξείνια*. Aesch. *ξείνος* Sept. 942 (mel.); cf. Pind. *ξείνος* N. VII 61, 86, IX 2, Fr. 1 (4), 4; P. IV 30, 78, 97, 233; Is. V (VI) 46, etc.; *ξείνιος* N. V 33; P. III 33; *ξεινοδοκέω* Fr. 311 (278) (cf. Homer *ξεινοδόκος* θ 543).

The following statements are made by Gerth² in his discussion of *ξείνος* in the tragic poets: 1) *ξείνος* is rarely read, unless required by the metre. 2) *ξείνος* is usually found in forms of address. 3) In three instances where there is no form of address, but by reason of an antithesis the word is emphasized, *ξείνος* is read. Two examples are cited where the Ionic form occurs, although not necessitated by the metre: O. C. 928 (where Eichler and Jebb adopt the reading of the Vat. *ξένον*) and I. T. 798. In these passages Gerth finds an explanation of the long form in

¹ Meisterhans, Grammatik der attischen Inschriften, §14 a, 1, 5; C. I. A. II 678, B. 38 (378/366 B. C.).

² Gerth, Quaes. de Graec. trag. dialecto, §11.

an opposition between *ξεῖνοι* and *ἄστοι*, and maintains that "the poetic form was admitted only when it was favored by the demands of metre or diction, but was admitted in such a way that from the very collocation of the word a certain force arose, and a dignity worthy of the rarer form." It must be noted, however, that all antithetical forms occurring in a part of the verse where a short syllable is required must be left unemphasized, e. g. Sept. 925, where, although the verse allows the long form, the correspondence of strophe and antistrophe demands the short: *ὡς ἐργάτην πολλὰ μὲν πολίτας | ξένων δὲ πάντων στίχας*.

Eichler maintains that the form *ξεῖνοι* is not used unless required by the metre, and explains its comparatively rare occurrence in trimeter by showing that *ξεῖν-* is limited to the arsis of the 1st, 3d and 5th feet, and that even there, since the thesis in the 2d, 4th and 6th feet must be short, the only possible forms are *ξεῖνοι*, *ξεῖνε* and *ξεῖν'*. He does not admit the possible exception to the law in the use of *ξεῖν-* in vocatives where the form is not required by the metre, and omits all mention of I. T. 798, a passage which does not, it is true, come directly within the limits of his investigation, but it is important for the discussion.¹

The only conclusion that seems possible is the statement of Jebb in a note on Oed. Tyr. 1418 (cf. note on O. C. 1014): "Metrical convenience usually decided what form was to be employed in tragedy, but even where the metre admitted *ξεῖνε*, *ξεῖνε* was adopted as the first word of an address (I. T. 798)."

πνείω, πνέω. Homer *πνέω, πνείω.* Aesch. *πνέω, πνείω.* Pind. *πνέω.* Ag. 105 *καταπνείει* (mel.). Cho. 621 *πνείονθ'*. Paley, following M., reads *πνέονθ'*, but Heath and other editors read *πνείονθ'*, the form required by the metre if correspondence with the strophe is to be maintained. Schulze,² following Hermann's theory that the first syllable of the epic *πνείω* never occurs in Homer³ under the ictus (i. e. in the arsis), considers that *καταπνείει* and similar forms have found their way into tragedy by an inaccurate imitation of the Homeric forms. It has been shown,⁴ however, that the Homeric absence of ictus from the *πνεί-* of *πνείω* may have been "purely an accident of convenience in composition," so that the occurrence of the long forms in tragedy may justly be regarded simply as parallel to other imitation of epic forms by tragic poets.⁵

¹ Eichler, p. 12 ff.

² Schulze, *Quaestiones Epicae*, p. 279.

³ δ 361 is cited as an exception.

⁴ Jebb, *Antig.* 1146.

⁵ For the origin of the forms see Monro, *Homeric Gramm.*, App., p. 386; Smyth, *Ionic Dialect*, §221.

$\eta = a$.

The following epic forms of *ναῦς* should be noted. *νηός* is found often in MSS, but it is rejected by the editors; *νηῶν* (M) Pers. 19 and *νησιν* (M) Pers. 370 are also rejected; *νῆας* is found only in the chorus, Suppl. 744 (*νέας* Meineke) (cf. Eur. I. A. 254).¹

πολιήτης. This Ionic form occurs once in Homer, B 806, is frequent in Herodotus, and is found twice in tragedy, Aesch. Pers. 556 (melic), Eurip. Elec. 119 (melic).²

τ and $\epsilon\nu$.

ιθύνω. Homer *ιθύνω*. Aesch. *εὐθύνω*, *ιθύνω*. Pers. 773 (trim.). M's *ηθυνε* has been changed to *ιθυνε* by the second hand. Brunck read *ηθυνε*, a reading adopted by Wecklein (Leipzig, 1891). Paley read *ιθυνε*.³

$ov = o$.

δόρυν. Homer *δούρατος*, *δούρατι*, *δουρός*, *δουρί*, *δόρυ*. Aeschylus *δορός*, *δορί*, *δορεί* (Suppl. 846) (mel.), *δόρυ*. Pind. *δούρατος*, *δούρατι*, *δουρός*, *δουρί*, *δόρυ*. In compounds: Homer *δουρικτητός* I 343; *δουρικλυτός* B 645, 650, E 45, etc.; *δορυσθενής* Hom. h. 8, 3. Aesch. *δορίκρανος*, *δορύξενος*, *δορυπαγής*, *δορύπαλτος*, *δορυσός*, *δορίτμητος*, etc. *δουρίκλυτος* Pers. 85 (mel.), *δουρίπηκτος* Sept. 278 (trim.) (Dind. for *δουρίπληχθ'* of MSS), *δουρικμής* Cho. 365 (mel.) (M *δορικῆτι*, Blomf. *δουρη-* met. grat.). Pind. *δορίκτυπον* Nem. III 60, VII 9.

Gerth⁴ explains the occurrence of the Ionic form in *δουρίκλυτος* and similar adjectives by the inherent force of the compound word, which, he thinks, easily assumes a form peculiar to poetry. Putting aside all criticism of the nature of such an explanation, it remains to be shown wherein *δουρίκλυτος* Pers. 85, has more poetic force than *δορυσθενής* Cho. 159; or, to take an example from a lyric poet, in what the poetic feeling of Sept. 278 *στέψω πρὸ ναῶν δουρίπηχθ' ἀγροῖς δόμοις*, is greater than that of Nem. III 60 *δῆρα θαλασσίαις ἀνέμων ρίπαισι πεμφθεὶς | ὑπὸ Τροίαν δορίκτυπον ἀλαλὰν Δυκίων τε προσμένοι καὶ Φρυγῶν*.

¹ Cf. Kühner-Blass, I 463.

² The following Ionisms not occurring in Homer may be noted: 'Ασιῆτις Pers. 61, *τιῆρας* Pers. 661, *ἴηλεμος* Suppl. 115. *δίψη τις* Cho. 756, where Hermann and Weil write *δίψησις*. Cf. *εἰλίσσω*, an Ionic form not found in Homer. Aesch. Prom. 138, 1085, 1092. Cf. Pind. fr. 227 (250).

³ For *ι* and *εν* cf. Bezzenger, Beiträge, IV 345; Wackernagel, K. Z. XXIX 151.

⁴ Gerth, §11.



Eichler, in discussing the occurrence in Aeschylus of *δορός*, *δορί*, *δορεῖ* instead of *δόραρος*, *δόρατι*, *δούραρος*, *δούρατι*, or *δουρός*, *δουρί*, makes the following statements¹: 1. The poets always prefer the shorter of two possible forms. 2. *δορός*, *δορί*, *δορεῖ* are peculiarly suited to iambic verse. 3. *δόραρος*, *δόρατι* are omitted because they cannot occur in iambic verse except when the arsis is composed of two syllables, a resolution that Aeschylus and Sophocles avoid. 4. The *ον* of *δούραρος* was perhaps too Ionic. 5. All will grant that the tragic poets would have preferred *δόραρος* and *δόρατι* to *δουρός* and *δουρί*, if metrically equivalent. From these statements it is clear that *δορός* and *δορί* are the forms to be preferred, but it is difficult to see why *δουρός* should be excluded as "too Ionic," when *ξεῖνος* and *νοῦντος* are admitted; and it should further be noticed that neither *δούραρος* nor *δουρός* is metrically impossible in iambic trimeter. From the material at command it is impossible to deduce any definite law as to the use of the different forms. It is, however, worthy of notice that of the three compounds of the word occurring in the Homeric vocabulary, two are found in Aeschylus in the same form.²

κούρος, *κόρος*. Homer *κούρος*, *κούρη*. Aesch. *κόρος*, *κόρη*, *κουρο-*, *κούρα*. Pind. *κούρος*. In Aeschylus *κούρος* is found only in compounds. *κουροβόρῳ* Ag. 1512 (mel.); *κούρα* Sept. 149 (mel.).

μοῦνος, *μόνος*. Homer *μοῦνος*. Aesch. *μόνος*, *μοῦνος*. Pind. *μόνος*, *μοῦνος*. Prom. 804 *μονάψ* (trim.). In Prom. 543 (mel.) *ἴδια γνώμῃ σέβει θυτούς ἄγαν*, Wecklein conjectures *μονάδη* for *ἴδια*.

Although the long form *μοῦνος* occurs but once in Aeschylus, and there in a compound word, it is quite frequent in the other tragedians,³ and has become a centre for much of the discussion about the use of Ionic diphthongs in tragedy. In regard to these forms Gerth makes the following statements: 1. The common form *μόνος* is admitted wherever the metre will allow. 2. The statement of Kuehlstaedt, that the long form *μοῦνος* is not used without some strong mental emotion, has been disproved. In Tr. 273, O. C. 991 there is no such condition, while in many places that bear marks of mental excitement the form *μόνος* is read. 3. The position which, by the requirements of the metre,

¹ Eichler, p. 17 sq.

² *δουρικλυρός* Pers. 85, Homer, B 645; *δορυθενῆς* Cho. 159, Hom. h. 8, 3.

³ Ajax 1276; El. 531; Ant. 308, 508, 705, 941; O. R. 304, 1418; O. C. 875, 991; Trach. 277, 1209; Frag. 434 (426); El. 117, 153; Trach. 958; Phil. 183; Eur. I. T. 157.

the word holds in the verse gives it a certain force and an accent that render it emphatic. For this reason is found *οὐ μόνον ἀλλά*, not *οὐ μοῦνον ἀλλά*, for no rare or unusual form would be found where no special emphasis was demanded. This is illustrated by the following examples of *μοῦνος* taken from anapaestic or lyric songs: Soph. El. 153, Tr. 959, Phil. 183.

Eichler, in his treatment of the forms, states the theory of Kuehlstaedt with Ellendt's refutation of it, and adds that the use of *οὐ μόνον ἀλλά* may have been a mere matter of chance, and should not be pressed as a proof, since it occurs but once in the tragedies of Sophocles.¹ His own conclusions are as follows: 1. *μοῦνος* is found only when the metre demands the long form. Hence in iambic trimeter it occurs only where its first syllable falls in the arsis. 2. *μοῦνος* is more frequent than *ξεῖνος* since *μοῦνος*, beginning with a single consonant, can have its first syllable in any arsis but the last, while *ξεῖν-* can occur only in the arses of the first, third and fifth feet. 3. *μοῦνος* is rarer than *μόνος* since only four forms (*μοῦνος*, *μοῦνον*, *μοῦνα*, *μοῦνε*) are possible when the syllable *μονν-* is in the arsis of the first, third or fifth foot. 4. The absence of the long form from the melic portions of the tragedies of Aeschylus is probably a matter of chance. If the epic form was admitted into the trimeter, there could be no reason for excluding it from the chorus.

νοῦσος, *νόσος*. Homer *νοῦσος*. Aesch. *νόσος*, *νοῦσος*. Pind. *νόσος*, *νοῦσος*. Aesch. Suppl. 684 (mel.) *νούσων δ' ἔσμός*. Dindorf claims that *νόσων* is allowed by the metre, but the correspondence between strophe and antistrophe would not then be preserved.

οὐλόμενος, *δλόμενος*. Homer *οὐλόμενος*. Aesch. *οὐλόμενος*, *δλόμενος*. Pind. *οὐλόμενος*. Prom. 397 (mel.). Cf. *ολ—ωλ*: *ἀλεσίκαρπος* Homer, κ 510; *ἀλεσίουκος* Sept. 720 (mel.).

ξύνουρος Ag. 495 (trim.). Homer *οὐρος* 'boundary.' Aesch. *ὅρος*. Pind. *ὅρος*.

τηλουρός Prom. 1, 807, is sometimes referred to *οὐρος*, but *τηλουρος* > *τηλοῦρος*. Here we have *τηλοῦ* and the adjective ending *-ρος*.

CONTRACTION.

It is difficult to formulate laws in reference to contraction in Homer, but it may be said in general that the open forms are the rule, the contracted the exception; and, further, that when contraction occurs it follows the laws generally adopted in Attic

¹Phil. 555.

Greek, except that $\epsilon\omega$ and $\epsilon\omega\omega$ generally give $\epsilon\nu$. In the time of Aeschylus, however, the contracted forms are the rule, and any open forms that have no parallels in Attic inscriptions of the period may be assigned to the influence of the epic language upon the lyric and tragic poets. In Aeschylus contraction follows the laws adopted in Attic Greek, except in two instances, where $\epsilon+\omega>\epsilon\nu$ and $\epsilon+\omega\omega>\epsilon\nu$: Prom. 122 (anap.) *εἰσοιχνεῦσιν*; Prom. 645 (trim.) *πωλεύμεναι*; cf. β 55, ρ 534. It should be noted, however, that $\epsilon+\omega>\epsilon\nu$ is the regular contraction in contemporary Ionic Greek.

The following uncontracted forms occur in Aeschylus.

$a+\epsilon$.

Suppl. 39 *τήνδ' ἀεκόντων ἐπιβῆναι* (anap.), MSS. The metre, however, allows the contracted form which was adopted by Hermann. Cf. Pind. N. IV 21; O. X 28 *ἀέκων*. It should further be noted that $a+\epsilon$ was contracted in prose by the time of Aeschylus,¹ and that elsewhere in the tragedies $a+\epsilon$ suffer contraction, e. g. *ἀθλον*, *ἀθλος*; Suppl. 1034, Prom. 257, etc.

$a+\epsilon\iota$.

*ἀειθω.*² Ag. 16 (trim.), 709 (mel.), 1021 (mel.).

$\epsilon+a$.

In Homer $\epsilon+a$ very rarely become η ; cf. Δ 384, σ 201. Aeschylus has the following uncontracted forms: *ἀκεά τ'* Eum. 506 (Schütz for MSS *ἀκετ'*) (mel.); *ἄχεα* Cho. 419 (mel.); *βελεα* Pers. 269 (mel.); *βρέτεα* Suppl. 463 (trim.); *ηθεα* Prom. 184 (mel.); *πάθεα* Suppl. 112 (mel.); *μέλεα* Pers. 276 (mel.); *τέλεα* Suppl. 123 (mel.). *ἀγανόρεα* Sept. 849 (doubtful emendation for MSS *διδυμανορεα*); *νεοπαθέα* Pers. 945 (mel.), conj.; *ἐναγέα* Suppl. 123 (mel.); *δημιοπληθέα* Ag. 129 (mel.); O. Müller for MSS η (cf. corresponding line of strophe III *πράκτορε*); *γηραλέα* Pers. 171 (mel.). Cf. Pindar, *εὐρυσθενέα* O. XII 2, etc.

$\epsilon+a$.

Pers. 317 *πορφυρέα* (Porson *πορφυρᾶ*).

¹ C. I. A. I 1, B 1; Monro, Homeric Gram., §378.

² H. W. Smyth, Ionic Dialect, §305, 1.

ε + ε.

ρέεθρον. Homer *ρέεθρα.* Aesch. Pers. 497 (trim.) *ρέεθρον.* Here the open form is necessary for the metre. Ag. 210 (mel.), M *ρείθροις*, h *ρείθροις.* Verrall¹ reads *ρεε-*, but says the word is to be pronounced *ρεε-*. Paley, J. H. Schmidt, and most other editors read *ρεε-*. Cf. Pind. *ρέεθρον* O. IX 18, XIII 36; N. IX 9; Is. IV (V) 33.

ε + ο.

Homer has very few cases of the contraction of ε + ο.² Aesch. Sept. 834 *γένεος* (mel.); Suppl. 885 *θρέτεος* (mel.); Sept. 937 *νείκεος* (mel.); Cho. 616 *χρυσεοδημήτοισιν* (mel.); Pers. 159 *χρυσεοστόλμοις* (mel.); Pers. 81 *κυάνεον* (mel.), Blomf. *οῦν*; Pers. 96 *εὐπετέος* (mel.), M, *εὐπετοῦς* Porson, *εὐπετῶς* Hermann; cf. Pind. *χάλκεος* O. I 78, N. X 60, etc. In verbs: Pers. 64 *τρομέονται* (anap.); cf. Pind. *ελονέονται* P. IX 47, *οιχνέοντες* P. V 85.

ε + ω.

In Homer very few cases of contraction of ε + ω occur.³ In Aesch. the following instances of open forms may be cited: Sept. 368 *ἀλγέων* (mel.); Suppl. 14 *ἀχέων* (anap.), Ag. 1558 (lyric anap.); Sept. 949 *ἀχέων* (mel.), MSS, Blomf. *ἀλγέων*, Herm. *ἀχθέων*, adopted by Paley; Suppl. 64 *ἡθέων* (mel.); Sept. 234 *δυσμενέων* (mel.); Prom. 895 *λεχέων* (mel.); Ag. 50 *λεχέων* (anap.); Sept. 941 *νεικέων* (mel.); Sept. 563 *στηθέων* (mel.); Sept. 88 *τειχέων* (mel.); Eum. 742 *τευχέων* (trim.), cf. Fr. 179; Pers. 992 *μελέων* (mel.). The following instances occur where εω must be read: Ag. 146 *καλέω* (mel.); Sept. 973 *ἀέων* (mel.); Suppl. 430, Sept. 99 *θρετέων* (mel.); Sept. 160 *σακέων*; Sept. 865 *στηθέων* (anap.); Suppl. 475 *τειχέων* (trim.); Sept. 101 *στεφέων* (mel.); Sept. 329 *φαρέων* (mel.); Eum. 265 *μελέων* (mel.); Sept. 974 *ἀδελφέων* (mel.); Ag. 150 *νεικέων* (mel.). The form -εων is found in Xen. Ages. 1, 22 *τειχέων*, and in Hell. 2, 4, 21, 40 *κερδέων*, but it is to be noticed that in Attic inscriptions no cases of the open εω occur.⁴ *ἐκπνέων* Ag. 1493, is the only case of monosyllabic εω in this verb.

ε + ον.

Aesch. Prom. 122 *εἰσοιχνεῦσιν* (anap.). The following uncontracted forms are to be noted: *χαλκέον* Cho. 686 (epic *χάλκεος* or *χαλκήιος*); *ποθέουσαι* Pers. 542 (anap.).

¹ Verrall, Ag. 220 and Appendix II.² Monro, I. c.³ Monro, Hom. Gram., §378, 1.⁴ Meisterhans, §51 a, 14.

ο + ε.

ο + ε remain uncontracted in adjectives that end in οεις, οεσσα, οεν. Sept. 300 (mel.), Prom. 281 (anap.), Pers. 1053 (mel.), Prom. 406 (mel.), Suppl. 1045 (mel.), Ag. 698 (mel.), Cho. 468 (mel.), Sept. 348 (mel.), 755 (mel.), Suppl. 844 (mel.), Cho. 592 (mel.), Suppl. 557 (mel.), Ag. 699 (mel.), Fr. 66. Cf. Pind. O. IV 7; P. I 92; O. IX 11; Is. IV 63.

ο + ο.

Sept. 493 πυρπνόν (trim.), 511 (trim.) (with this contrast Prom. 917 πύρπνον (trim.)); δορυσόν Suppl. 182 (trim.); ἀμαρτίνοος Suppl. 543 (mel.); νόν Prom. 163 (mel.); πρόνοον Suppl. 969 (anap.); νόν Cho. 742 (trim.); δύσθροον Pers. 941 (mel.); οιωνόθροον Ag. 56 (anap.); φυσίζοον Suppl. 585 (mel.). διάπλοον Pers. 382 (trim.); contrast ἔκπλοον Pers. 385 (trim.). Cf. Pind. πλόν O. VII 32; πυρπνοα fr. 168 (conj.).¹ Wecklein has shown that the open forms are not limited to the chorus, but are used whenever the metre requires their presence.²

ο + ον.

πυρπνόν Prom. 371 (trim.); ἀντιπνόνος Ag. 146 (mel.); δορυσόνος Suppl. 985 (trim.); δρεσκόν Sept. 532 (trim.); μιξοθρόνος Sept. 332 (mel.); δημοθρόνος Ag. 1409 (mel.); καλλιρρόνον Pers. 201 (trim.). Cf. Pind. δυσθρόνον P. IV 63, etc.

ο + οι.

δορυσόνος Sept. 125. The open form is read in M and retained by Wecklein, but the metre requires -οις. πολυθρόνος Suppl. 820 (mel.); ἀλλοθρόνος Suppl. 973 (anap.); διπλόνοι Fr. 33, Dind.

CONSONANT CHANGES.

πτ—π.

πτόλις. Homer πτόλις, πτόλις, πτολίεθρον, πτολίπορθος, πτολιπόρθιος. Aesch. πτόλις, πτόλις, πτολιπόρθης, πτολίπορθος. Pind. πόλις, πτολίεθρον, πτολίπορθος. Aesch. πτόλις Suppl. 699 (mel.), Sept. 338 (mel.); Sept. 6, 250, Ag. 595 (trim.), Eum. 1015 (mel.) κατὰ πτόλιν; Eum. 79 (trim.) ποτὶ πτόλιν (cf. Sept. 346 (mel.), M ποτὶ πτόλιν δ' ὀρκάνα πυργώτις, retained by Wecklein. The emendation of Oberdick,

¹ Cf. Pr. 1087 ἀντίπνον (anap.); Ag. 146 ἀντιπνόνος.

² Wecklein, Aeschyleische Studien. Ag. 14.

πρότι δ' ὄρκάνα πυργώτις was adopted by Paley); Sept. 483 (mel.) ἐπὶ πτόλει; Sept. 844 (mel.) ἀμφὶ πτόλιν; Sept. 561 (trim.) ὑπὸ πτόλιν; Sept. 114 (mel.) περὶ πτόλιν; *νεόπτολις* Eum. 687 (trim.); ἐλέπτολις Ag. 689 (mel.); ἀμφίπτολις Cho. 75 (mel.); *περσέπτολις* Pers. 65 (mel.); *πτολιπόρθης* Ag. 472 (mel.); *πτολιπόρθος* Ag. 783 (anap.) (cf. *πτολέμου* MSS, Suppl. 82 (mel.); Robortelli *πολέμου*).

Dindorf, after citing the occurrences of *πτόλις* given above, states that the poetic form is employed by the poets whenever the metre requires it. It should be noticed, however, that in the compound adjectives *πτολιπόρθης* Ag. 472, *πτολιπόρθος* Ag. 783, the double consonant is not metrically necessary. *πτόλις* is found on Thessalian, Cyprian and Arcadian inscriptions, and *Τληπτόλεμος* on Boeotian. The form is probably Pan-Hellenic, but is used in Aeschylus as an epic reminiscence.

ρσ—ρρ.

ἄρσην, ἄρρην. Homer *ἄρσην.* Aesch. *ἄρσην.* Ag. 260, 861, 1231; Cho. 502; Suppl. 283, 487, 951, 952 (trim.); Suppl. 393, 644 (mel.); Eum. 737 (trim.). *ἄρρην* is not attested in Attic inscriptions until 378 B. C.; in fifth-century inscriptions there is no record of the word. In literature *ἄρρην* first appears in Plato.¹ Whether *ἄρσην* be an old Attic form or Ionic, it cannot be definitely cited as an epic form occurring in Aeschylus.

σσ—σ.

κτίσσας. Homer *κτίσσε* γ 216; *ἐκτίσαν* λ 263. Aesch. *κτίσας.* Pind. *ἐκτίσσα* and *ἐκτίσα.* Pers. 289 *ἐκτίσσαν* (mel.) is quoted by Gerth as an epic form. In this case, however, it should be noted that M reads *ἐκτίσαν*. Boeckh suggested *ἐκτίσσαν*, in order to keep the responsion with the strophe, and read *εὐνίδας* *ἐκτίσσαν* for *ἐκτίσαν* *εὐνίδας* of the MSS. This reading, adopted by Heimsoeth and Teuffel-Conradt, presupposes that Aeschylus, like Euripides (Or. 929; I. A. 397, 807) and Sophocles (Tr. 563), believed that *εὐνίς indigens, orbus* was used also in the sense of *εὐνέρις uxor*, and thus may be a case of false etymology. Dindorf, however, has *εὐνίδας* *ἐκτίσσαν*, from *εὐνίς orbus*. Wecklein, in his Greek edition of the Persae (Leipzig, 1891), reads *ἐκτίσαν* *εὐπαίδας*, following Weil. In Cho. 350 M has *κτίσσας*, which was changed to *κτίσας* by Robortelli and the later editors. The state of the text in

¹ Cf. Lidd. and Scott, *ἄρσην.*

both passages is too uncertain to establish the use of the epic form in Aeschylus.

ὅσσος. Homer **ὅσος, ὅσσος.** Aesch. **ὅσος, ὅσσος.** Pind. **ὅσος, ὅσσος.** The form with *σσ* occurs but once in Aeschylus, Pers. 864 (mel.).

τόσσος. Homer **τόσσος, τόσος, τοσσόσδε, τοσσούτος, τοσσούτος.** Aesch. **τόσος, τόσσος, τοσσόσδε, τοσσούτος.** Pind. **τόσος, τόσσος, τοσσόσδε, τοσσούτος.** Ag. 140 **τόσσον** (mel.) (so M; **τόσων** f. h.). As regards the *σσ*-forms, it is interesting to note that Sophocles uses *μέσσος* in iambics, Euripides in lyrics only, while Aeschylus never employs this form of the word.

DECLENSION.

First declension. Dative plural **-ησι, -αισι, -αις.** Homer **-ησι, -αισι, -αις** (3 cases). **-ησι** is used after vowels and *ρ*, as well as after consonants, e. g. **θεῆσιν** θ 305, **θύρησι** ρ 530. Pindar has only forms in **-αισι.** Aesch. **-αισι, -ησι, -αις.** M reads **-ησι** in **ναύτησι** Prom. 727; **ναύτησι** Sept. 603; **Νηίστησι** Sept. 460; **ἀλλήλησι** Pers. 189, Ag. 654; **πύλησι** Cho. 569; **Σκύθησι** Eum. 703.¹ Although the occurrence of the form **-ησι** in Attic inscriptions of the fifth century B. C.² may properly exclude it from the discussion of epic forms in tragedy, a few points in regard to it should be noticed here. Wecklein, Dindorf and Paley, following the conjectures of Blomfield, read **-αισι** in all the instances cited above. Gerth, in his discussion of the forms, admits that they are old Attic words, but claims that in certain passages in which they occur, they are the result of a distinctively epic spirit. He supports his view by quotations from Aristophanes, Equites 197, 200; Aves 867, 978; Pax 1064, where the form occurs in passages that imitate what he calls "vaticinia vatumque gravitatem." It seems, however, improbable that in Cho. 569 **τί δὴ πύλησι τὸν ιέτην ἀπείρυεται** the epic spirit should demand **πύλησι**, while in Sept. 460 it was strong enough to necessitate **Νηίστησι**, but to let **πύλαισι** remain.³ If these forms are to be cited at all as Homeric forms in tragedy, they should be regarded as unconscious epic reminiscences. Moreover, their occurrence in Aristophanes and in Attic inscriptions of the fifth century removes any objections to admitting them as lawful forms in Attic tragedy. We should, then, read

¹ All the forms quoted occur in trimeter.

² **-ησι.** Three cases are found in Attic inscriptions: [*ἐπόπτησι τῆσι*], C. I. A. I 1, B 7, 25, 30 (ante 456 B. C.); *δραχμήσι*, 40, 38 (424 B. C.).

³ Cf. Gerth, p. 226.

-ησι with the MSS, but should not regard the form as distinctively epic.

Second declension. Genitive singular *-οιο*. Homer *-οιο* (*-οο*), *-ον*. Aesch. *-οιο*, *-ον*. Pind. *-οιο*, *-ον*. *εὐρυπόροιο* Pers. 108 (mel.); *ποταμοῖο* Pers. 864 (mel.) (*πυροφόροιο* Elegies 4). Cf. Pind. O. VI 57, 64, 100, 104; O. VII 14, etc.¹

Third declension. Genitive singular *-οιος*. Aesch. *δήριος* Ag. 942 (trim.), where the epic form is not necessary for the metre, but seems to have been carried by the epic word into the verse. Cf. Pind. O. XII 11 *τέρψιος*; O. XII 8 *πράξιος*; fr. 78 *πολιος*. For *-εος* from stems in *-εις* see Contraction.² Genitive plural *-εων*. See Contraction.³ Dative plural *-εσσι*. Aesch. *διπλάκεσσι* Pers. 277 (mel.); *βαριδεσσι* Pers. 554 (mel.); *βελέεσσι* Pers. 1022 (mel.); *νέφεσσι* Suppl. 780 (mel.); *φυάδεσσιν* Suppl. 1044 (mel.); *μερόπεσσι* Suppl. 89 (mel.). Cf. Pind. O. VI 76 *ἐλαυνόντεσσιν*; O. VII 10 *νικώντεσσιν*; O. VII 93 *χαρίτεσσιν*, etc.

Declension of special words. *ἀνήρ*. Homer *ἀνήρ* *ἀνδρός*, etc.; *ἀνήρ* *ἀνέρος*, etc. Aesch. *ἀνήρ* *ἀνδρός*, etc.; *ἀνέρων* Suppl. 426 (mel.). Pind. *ἀνήρ* *ἀνδρός*, etc.; *ἀνέρων* P. V 22; *ἀνέρες* P. IV 173. *τοκεύς*. Homer *τοκεύς*, *τοκῆς*, etc. In Aeschylus the following epic forms appear: *τοκήων* Ag. 728 (mel.); *τοκῆας* Eum. 270 (mel.) was read by Auratus for *τοκέας* of the MSS, and is adopted by Wecklein. Paley reads *τοκέας*.⁴ In Pers. 63 (anap.), 580 (mel.) the rare form *τοκέες* occurs, in support of which the only authority is *Χαλκίδεες*⁴ in an inscription of 445 B. C. This is doubtful inscriptional evidence, since the forms in *-εες* of the next century have been shown to be new formations, not genuine survivals. The forms in *-ης*, Pers. 24, 44 *θασιλῆς*, Ag. 230 *θραβῆς*, cannot be found in Homer, and must be accounted old Attic forms intermediate between Homeric *-ης* and Attic *-εις*. *Ἐτεόκλεες* Sept. 39 (trim.). Proper names in *-κλῆς* are declined in Homer *-κλῆος*, *-κλῆι*, etc. The history of *-κλῆς* names on the inscriptions shows that the open forms are Attic as well as epic. The following is the testimony of Attic inscriptions: contract forms appear VII-VI c. B. C.; open forms VI-IV c. B. C.; contract forms only, III c. B. C.

ναῦς. The following epic forms of *ναῦς* appear in Aeschylus: *νῆας* Suppl. 744 (mel.) (Meineke *νέας*). *νηῶν* M Pers. 19 (anap.) and *νησίν* M Pers. 370 (trim.) are rejected by the editors. In

¹ Cf. p. 14, ε + ο.

² Cf. p. 14, ε + ω.

³ Cf. Pind. P. IV 110 *τοκέων* var. *τοκήων*; P. VI 42 *τοκεῦσιν* var. *τοκέεσιν*.

⁴ C. I. A. IV 27 a, 57.

regard to the admission of the Doric forms (e. g. *ναᾶν* Pers. 19) there is no absolute criterion. In general it may, however, be said that they are found in the chorus and in lyric anapaests, while they are not excluded from anapaests of the parodos.

"Αἰδης. The epic genitive "Αἰδος from "Αἰς is found in Prom. 433 (mel.).

Article. The nominative plural masculine, *τοῖ*, occurs in Pers. 568, 584 (mel.), Sept. 295, 298 (mel.), Pers. 424 (trim.); cf. *τοῖπερ* Pers. 1002 (mel.); *τάπερ* Cho. 418, 953 (mel.). While the form *τοῖ* occurring in a chorus may be Doric in origin, an instance of the form in trimeter may point to Homeric reminiscence.

PRONOUNS.

ἄμμι Sept. 156 (mel.); cf. Pind. Is. I 52; VI (VII) 49, etc. *σέθεν* Sept. 141 (mel.), 264 (trim.), Pers. 218 (mel.), 696 (mel.), Ag. 882 (mel.), Cho. 707 (trim.), Suppl. 205 (trim.), 373 (mel.), 387 (trim.), 474 (trim.), 507, 740 (trim.), 815, 823 (mel.), 923 (trim.), 939 (trim.), Eum. 103 (trim.) (Hermann *σθεν*), 228, 306, 796, 895 (trim.); cf. Pind. Ne. I 4; Is. III 5; Ne. VII 2. *σφῆν* Prom. 12 (trim.). *ἄμμε* Eum. 620 (trim.); cf. O. VIII 15; Is. V (VI) 19, etc. *έθεν* Suppl. 67 (mel.). *οι* Ag. 1147 (mel.); cf. Pind. *ε* N. VII 25; *οι* N. III 39, etc.

μιν, *νιν*. The usual form in the tragedians is *νιν*, although the Homeric form *μιν* occurs in the Medicean MS of Aeschylus in the following cases: Cho. 622 (mel.), 791 (mel.), Sept. 454 (mel.), Eum. 631 (trim.). Dindorf, following Brunck and Blomfield, reads *νιν* in every instance, and attributes *μιν* to the alterations of the scribes. Paley reads *μιν* in Cho. 622 and Sept. 454, and *νιν* in the other two lines, but gives no reason for the distinction made.

Gerth¹ states as his opinion that an epic word metrically equivalent to *νιν* would not be used unless it was needed to give color or dignity to the passage. Finding no such demand for the form in the passages cited, he agrees with the editors in rejecting *μιν*.

Eichler² regards *νιν* as an Attic form for the Ionic and epic *μιν*, and will not admit an Ionic instead of an Attic form unless the metre requires it.

In order to investigate the question further the usage of the poets of the period should be compared. To the four cases of

¹ §14.

² Eichler, p. 25.

$\mu\nu$ given in the MSS of Aeschylus, forty-seven cases of $\nu\nu$ must be opposed. Pindar at first sight would seem to present very similar conditions, since but five cases of $\mu\nu$ are quoted by Rumpel's Lexicon, and about ninety cases of $\nu\nu$. Moreover, four of these five cases have been emended by Mommsen to $\nu\nu$. Upon the examination of the MS readings it is found, however, that in about half the cases there is MS authority for $\mu\nu$, in thirty-six for $\mu\nu$ only, and in twenty-three for $\mu\nu$ and $\nu\nu$, while in thirty-seven there is authority for $\nu\nu$ only. Mommsen,¹ after detailed textual criticism of the passages in which the form occurs, and a study of the relative value of the manuscripts, concludes that the best authority favors $\nu\nu$, although $\mu\nu$ is found in some of the best MSS of the Olympian odes. Pindar, according to his opinion, used the Doric form, not the epic; and the occurrence of $\mu\nu$ in the MSS he would explain by the similarity between M and N when written in uncials. A consideration of the artificial literary dialect of Pindar, which includes epic, Ionic and Doric forms alike, cannot be undertaken here, but a question might well be raised as to the propriety of excluding $\mu\nu$, when $\varepsilon\theta\epsilon\nu$, genitives in $-o\omega$, and many other epic forms occur as well as the regular Attic forms.

Whatever the conclusion reached as to Pindar's use of the word, it seems unreasonable that, when individual cases of $\varepsilon\theta\epsilon\nu$, $\tau\omega\kappa\omega\nu$ and other epic forms are allowed in Aeschylus, $\mu\nu$ should be excluded merely because it happens to be metrically equivalent to $\nu\nu$, especially when other epic forms are read that are not necessitated by the metre.

σφίσιν. Homer *σφίσιν*, *σφίν*. Pind. *σφίσιν*, *σφίν*. Aesch. *σφίσιν*, *σφίν*. *σφίσιν* Prom. 481 (trim.); *σφίν* Prom. 252, 457 (trim.); Fr. 155. In Pers. 759 (trim.) occurs the only case in Aeschylus of the freer use of *σφίν* for *οί*.

σφε, σφας. Homer *σφεας*, *σφε* (5 times). In Aeschylus *σφε* is used for *αὐτόν*, *αὐτήν*, *αὐτούς*, *αὐτάς*. *σφας* occurs in Prom. 443 (trim.). *σφε*, plural as in Homer, occurs in Sept. 630 (mel.), 739 (mel.), 788 (mel.), 1002 (mel.), 864 (anap.), Suppl. 507 (mel.).

Possessive pronouns. *ἀμός*. The following instances of *ἀμός* should be noticed: Sept. 417 (mel.), 654 (trim.), Cho. 428 (mel.), 437 (mel.), Suppl. 105 (mel.), 322 (trim.). In Eum. 440 M *ἀμῆς* (trim.), Dind. writes *εμῆς*, since the metre permits $\cup -$. Accord-

¹ Mommsen, *Neue Jahrbücher für Philologie*, 83, p. 44. Cf. Dyroff, Schanz's *Beiträge zur gr. Syntax*, Heft X, pp. 123, 124.

ing to Dindorf, *ἀμός* is equivalent to *ἐμός*, but *ἀμός* = *ἥμέτερος* is to be regarded as a doubtful tragic usage. The examples of *ἀμός* = *ἥμέτερος* usually cited are Cho. 428 and 437.¹ In each of these cases, however, another interpretation is quite possible. *ἀμὸν—κάρα* (428) 'my head' seems the natural expression for the leader of the chorus to use in the speech beginning *ἔκοψα* (423), while *ἀμῶν χερῶν* in the speech of Orestes (437) may quite as well refer to his own hands as to those of himself and of his sister Elektra. Unless the use of *ἀμός* = *ἥμέτερος* can be definitely proved, *ἀμός* must be regarded as an Attic form, and should be omitted in the enumeration of epic forms in Aeschylus. *τεός*. Homer *σός* and *τεός*. Aesch. *σός* and *τεός*. Pind. *σός* and *τεός*. Prom. 162 (mel.), Sept. 105 (mel.). *ὅς* = *suus*. Dindorf cites Sept. 641 (trim.) and Eum. 367 (mel.), but the first is a very doubtful passage and probably interpolated. In Suppl. 100 (mel.) *ἥμενος δν φρόνημα*, *δν* is Paley's emendation of MSS *ἥμενον ἀν*, and is supported by the scholiast's comment, *ἔξεπραξε τὸν σκοπὸν ἑαυτοῦ*. *ἔός* occurs only in Fr. 281 (Plat. Rep. 383 A), where it is probable that Plato, in quoting, changed an original *ἐμός* to the third person *ἔός*. In Pers. 12, *ἄχωκεν* *ἴόν* was read by Meineke, but *ἄχωκε νέον* seems better. Cf. Pind. *ἴός* O. X 38; P. II 91, etc.

Relative pronoun. The article is used as a relative in Ag. 526, 642 (trim.), Cho. 605 (mel.), Eum. 336, 918 (mel.), Suppl. 170 (mel.), 265 (trim.), 305 (trim.), 699 (mel.), Sept. 37 (trim.). It should be noticed that in every instance except Cho. 605 (where the whole line is doubtful) the law formulated by Monro for the Homeric usage holds good. "The article when used as a relative must follow the noun or pronoun to which it refers; whereas a relative clause often precedes."² This usage points clearly to the original paratactic construction, in which the form appeared as a demonstrative.

ὅτε is found in Homer, Pindar, Ionic prose and tragedy. Pers. 297 (trim.), 762 (trim.), Eum. 1024 (trim.), 25 (trim.). The form also occurs in the following melic passages: Prom. 556, Sept. 140, 752, 1055, Pers. 16, 42, 297, Ag. 50, 357, 1122, Cho. 615, Eum. 922, Suppl. 49, 63, 560. Cf. Pind. O. II 39; Is. VII 40, etc.

ὅτπερ. Homeric forms of *ὅτπερ* are found in Pers. 1002 *τοίπερ* (mel.), Cho. 418, 953 (mel.); *τάπερ* Pers. 779 (trim.).

¹ Kühner-Blass, I 602.

² Monro, Hom. Gram., §262 (1).

Article as a demonstrative. Sept. 17, 197, 385, 509 (trim.), 912 (mel.), Ag. 1478 (anap.), Eum. 2, 7, 137, 690 (trim.), 174, 338, 785, 815 (mel.), Suppl. 358, 439 (trim.), 970 (anap.), 1047 (mel.), Prom. 234 (trim.): For Pindar's use of the article as a demonstrative compare O. II 86 (78); Is. VII (VIII) 15, etc.

κεῖνος. Ep. and Ion. for Attic *ἐκεῖνος*. Sept. 1063 (anap.), Pers. 230 (mel.), 792 (trim.), Cho. 740 (trim.), Eum. 99 (trim.), 177 (mel.) (Bothe), Suppl. 210 (trim.). Pindar uses *κεῖνος* only.

ADJECTIVES.

λαος. Homer, Aesch., and Pind.; Attic *ἰλεως*. Eum. 1040 (mel.). Cf. O. III 34; P. XII 4. *μάστων*. In Homer the form occurs but once, θ 203. Pers. 708 (mel.), 440 (trim.), Prom. 629 (trim.), Ag. 598 (trim.). Cf. O. XIII 162; N. II 35. *πολύς*. Epic forms occur Sept. 726 *πολέι* (mel.); Ag. 705 *πολέα* (mel.); Ag. 1453 *πολλά* Enger emends to *πολέα* (mel.).

VERBS.

Third plural *-aro*. The Ionic endings *-ara* and *-aro* are found occasionally in Attic Greek in the indicative perfect and pluperfect. The tragedians use the Ionic ending only in the optative. Cho. 484 *κτιζοίaro* (trim.); Pers. 360 *ἐκσωσοίaro* (trim.); 451 *ἐκσω-ζοίaro* (trim.); Suppl. 695 *θείaro* (mel.); 754 *ἐχθαιροίaro* (trim.); Sept. 552 *δοίaro* (trim.); Pers. 369 *φευξοίarō* (trim.). In Pindar the form is found but once, Fr. 94 (277) *μεμναίarō*. *ἴβαν* Pers. 17 (anap.) is to be compared with Homeric *ἴβαν*, *ἴβαν*, *ἴστραν*, *ἴδυν*, etc., and with Pind. O. II 38 *ἴβαν*, etc. *τιθεῖσι* for *τιθέσι* Ag. 465 (mel.) should be compared with II 262.¹ To these epic verb-endings may be added *-μεσθα*, which occurs in Attic comedy, but not in Attic prose. Pers. 493 (trim.), 214 (mel.), Prom. 822 (trim.), Suppl. 275 (trim.), 159 (mel.), 415 (trim.), 907 (trim.), 777 (mel.), Sept. 144 (mel.), 659 (trim.), 798 (trim.), Cho. 718 (trim.), Ag. 489, 823, 846, 850, 905, 1367 (trim.). Cf. Pind. P. X 28.

Iteratives. Pers. 656 *ἴσκεν* (mel.); cf. Ag. 723, Casaubon *ἴσκ*' for *ἴσχ*' of MSS. Herodotus uses imperfect iteratives and iteratives formed from the 2d aorist stem, but the forms are unusual in Attic poets. To the examples cited from Aeschylus, Kühner adds Soph. Ant. 950, 962; Ar. Eq. 1242.

Aorists. The following epic aorists occurring in Aeschylus are different from the usual Attic forms, or do not occur at all in

¹ Cf. Monro, Hom. Gram., §5, n.; §§7, 2.

other Attic authors. *ἔδόκησα* Sept. 1036 (trim.); *ἔνισπε* Suppl. 603 (trim.); *ἔκερσα* Suppl. 665 (mel.); *κερσάμενος* Pers. 951 (mel.); cf. *ἔκελσα* Ag. 696 (mel.), Eum. 10 (trim.), Suppl. 16 (anap.), 330 (trim.), Prom. 184 (anap.). *ἔπεκύρσαμεν* Pers. 853 (mel.); cf. Pind. P. X 21; O. VI 7. *ἔκτισαν* Pers. 289; see above, under *Consonants*.¹ *κταρέαν* Pers. 923 (mel.); cf. Pind. Fr. 217. *κατακτάς* Sept. 965 (mel.); *κατέκτα* Eum. 460 (trim.); *δρμενον* Ag. 1408 (mel.); *δρμέναν* Suppl. 422 (mel.); *δρο* Ag. 987 (mel.); *συνόρμενος* Ag. 429 (mel.); *δρσα* Pers. 496 (trim.); cf. Ne. VII 71; O. X 24; P. II 29. *χύμενος* Cho. 401 (anap.), Eum. 263 (mel.); *τέτμω*, Hermann's emendation in Suppl. 807 (mel.) for *τέμνω* of MSS; cf. Pind. P. XI 57, *θανάτου τέτμεν*, Bergk's conjecture for *θάνατον ἐν* of MSS. *συμένα* Ag. 746 (mel.); *σύμεναι* Eum. 1007 (anap.); *σύθη* Prom. 135 (mel.); *συθείς* Pers. 865 (mel.), Sept. 942 (mel.); *πιθήσας* as if from *πιθέω* Cho. 619 (mel.).

A few unclassified epic verb-forms remain to be enumerated. *βάσκε* Pers. 663 (mel.), 671 (mel.); *γέγωνε* Prom. 193, 784 (trim.); *διδοί* Suppl. 1010 (trim.); cf. Pind. P. IV 265; *ἔσσεται* Pers. 121 M (mel.); Blomf., Weil and Dind. read *ἔσσεται*; *ἄνωχθι* Cho. 772 (trim.).

Augment. The augment is omitted in the following instances: in speeches of messengers, Pers. 310, 313, 376, 416, 490, 506, 458; in the chorus, Prom. 135, 427, Sept. 775, Ag. 231, 1553, Suppl. 567, 581, Cho. 419. Attempts have been made to emend the passages cited under the first class, or to explain the lack of augment by elision or by aphaeresis; e. g. Pers. 416 Paley reads *παίοντ'* *ἔθρανον πάντα κωπήρη στόλον*, and Porson *παίσθεντ'*; Wecklein (Leipzig, 1891) reads *ῆθροιστ'* *ἔθρανον*. Pers. 310 *νικώμενοι κύρισσον ἵσχυρὰν χθόνα* (Paley) is often read *νικώμενοι κύρισσον*. Pers. 490 *ἔνθα δὴ πλείστοι θανον* (Weck.); *ἔνθα δὴ πλείστοι θάνον* (Paley). Pers. 506 *πίπτον δ' ἐπ' ἀλλήλοισιν*; Porson *ἔπιπτον*. In the speech of Eteocles, Sept. 608 *μάστιγι παγκοίνῳ δάμη*, Paley as well as other editors admits aphaeresis. Authority for such cases may be found in the early iambics of Simonides of Amorgus, but in any case consistency demands that if the aphaeresis be admitted once in the trimeter, it be adopted in all instances that are similar. It seems better to grant the aphaeresis in Pers. 310, 490, and Sept. 608, to adopt the reading *παίοντ'* in Pers. 416, and to reject these passages as examples of the omission of the augment in imitation of epic usage.

¹ P. 16.

PARTICLES, ADVERBS, CONJUNCTIONS.

Epic prefix *ἀρι-*. *ἀρίθακρν* Pers. 948 (mel.); cf. Pind. P. IV 95 *ἀρίγνωτος*. *ἐρι-*. Ag. 1461 *ἐρίδματος* (mel.); *ἐρικυμάς* (or *ἐρικύμων*) Ag. 119 (mel.); cf. Pind. O. XI 21 *ἐριθρομός*. A noteworthy mark of difference between Aeschylus and his successors is that neither Sophocles¹ nor Euripides has a single case of *ἀρι-* or *ἐρι-*. *θην*. Prom. 928 (trim.). *ρά*. Epic and lyric. *ἢ ρ' ἀτει* Pers. 633 (mel.); cf. Pind. P. XI 38 *ἢ ρ' ω φίλοι. τώς*. Sept. 484 (mel.), 637 MSS, but the emendation *σώς* made by Prier and also by Madvig has been adopted by Paley; Suppl. 69, 670 (mel.). *τίπτε*. Ag. 975 (mel.), Pers. 555 (mel.). *ἐνθα* (ibi) Suppl. 34 (anap.). *αὐτε* occurs once in Sophocles, never in Euripides, and in the following places in Aeschylus: Sept. 5, Pers. 183, Ag. 330, 553, 558, 512, 1078 (all trim.), Cho. 410, 415 (mel.), Eum. 49 (trim.), 257 (mel.), Suppl. 474 (trim.), Fr. 137; cf. Pind. P. III 96; O. II 99, etc. *ἢδε*. MSS of Aeschylus, like those of Homer, vary between *ἰδε* and *ἢδε*. Sept. 862 (anap.), Pers. 16, 21, 22, 26 (anap.), 289, 859, 885, 891, 960, 971, 996 (mel.), Ag. 42 (anap.), Cho. 1025 (trim.), Eum. 188, 414 (trim.).

PREPOSITIONS.

The following long forms of prepositions are found in Homer: *καραί*, *παραί*, *ὑπαί*, *ὑπείρ*. In Aeschylus are found: *ὑπαί* Ag. 892 (trim.), Eum. 417 (trim.), Ag. 944 (trim.), Ag. 1164 (mel.); *καραί* *καραβάτης* Prom. 359 (trim.); *παραβάτης* Eum. 553, Turnebus, for MSS *παραβάδαν*, but the accepted reading is *παρβάτης*. In connection with this word it should be noted that *παραβάτης* is found on Attic inscriptions² of 500-456 B. C., but is to be regarded as an example of the coloring of Attic cult inscriptions by Ionism.³ *διαί* Ag. 448 (mel.), 1133 (mel.), 1453 (mel.), 1485 (mel.), Cho. 610 (mel.).

Apocope. *πάρ* Suppl. 553 (mel.), Eum. 229 (trim.). Porson's *παρά* would resolve the arsis. *ἀμ* Pers. 566, Suppl. 350, 853 (mel.); cf. Pind. P. IV 54; O. VIII 78, 38, etc.

Syncope. The following cases of syncope may be cited, although it should be noted that Kirchhoff regards them not as imitations of the epic forms, but as survivals of the period in the Attic dialect when syncope was usual. *ἀνά*: *ἐπαμμένει* Pers. 807

¹ *ἀριφραδής* Ant. 347 is an error.

² C. I. A. I 5, 1.

³ Cf. H. W. Smyth, Ionic Dialect, §210.

(trim.), Prom. 605 (mel.); δυσάγκριτοι Suppl. 126 (mel.); δυσαγκόμιστον Eum. 262 (mel.); ἀνδαιόντες Ag. 305 (trim.); ἀμφαίνω Suppl. 829 (mel.); ἀγκαλέσαι' Ag. 1021 (mel.); ἀμφανεῖ Cho. 814 (mel.); ἐπαντεῖλασαν Ag. 27 (trim.); ἀμβάσον Pers. 572 (mel.); ἀμβάμα Cho. 34 (mel.); ἐπαμβατῆρας Cho. 280 (trim.); ἀμπέμπων Cho. 382 (mel.); ἐπανδίπλαξ Prom. 817 (trim.); ἀμτίπτω Ag. 1599 (trim.); ἀμπετής Suppl. 781 (mel.); προσαμβάσεις Sept. 466 (trim.); ἄγκριστις Eum. 362 (mel.); ἀμφυγάν Suppl. 806 (mel.); παρά: παρβαίνοντι Eum. 768 (trim.); παρβατός Suppl. 1048 (mel.); παρβάταν Eum. 553 (mel.); κατά: καββάς Suppl. 828 (mel.); κάππεσεν Ag. 1553 (mel.); κατθανόντα Prom. 571 (mel.), Pers. 276 (mel.); κατθανόν Ag. 873 (trim.); κατθανεῖν Ag. 1290, 1304, 1364, 1610 (trim.).

QUANTITY OF SYLLABLES.

In the following words Aeschylus has retained long vowels that are peculiar to epic poetry, or introduced metrical lengthenings that correspond to the Homeric model. Ἀρῆς Suppl. 665, Sept. 135, 244, 344, 469, 910, Pers. 86¹; ἀκάματος Pers. 901; ἀπαράμυθος Prom. 185; ἀθάνατος Cho. 619, Eum. 350, 951, Fr. 152, 192₆; ἰσόμοιρος Cho. 319; ἰσόνειρος Prom. 548; ἰσόθεος Pers. 80, 856; ἀνεπίμομφος Cho. 830 (Schütz for ἐπίμομφον); ἀνήρ Pers. 647 (Burney ἀνήρ)²; θεόκλύτοις³ Sept. 142 (mel.); ἐλτροχοὶ Sept. 205 (mel.); νέα φρονεῖ Pers. 782 (trim.)⁴; δυσαδοπαίπαλα Eum. 387 (mel.).

Having examined various theories in regard to the occurrence of epic forms in Aeschylus, and the material from which these theories have been deduced, we are now prepared to consider the general questions involved, and to draw any conclusions that the results of our investigation may warrant.

Gerth, as has been seen, has emphasized the epic or poetic spirit of a passage as the chief influence in determining the form to be used, and has applied his theory in the utmost detail to all the forms discussed in his treatise. In considering, for example, the epic syncope in Pers. 807 οὐ σφιν κακῶν ὑφιστ' ἐπαμμένει παθεῖν,

¹ Cf. Schulze, *Quaestiones Epicae*, p. 454.

² Of the passages cited above, Sept. 244 and 469 are the only verses written in iambic trimeter.

³ Cf. Kühner, §75.

⁴ In epic poetry the vowel before a mute and a liquid is regularly long, in Attic short, while in lyric poetry it is sometimes long and sometimes short. It should be noticed that in Pindar the long vowel occurs chiefly in epic passages in the dactylo-epitritic metre.

and in Cho. 841 *μόρον δ' Ὀρέστον καὶ τόδ' ἀμφέρειν δόμοις*, he claims that the rarer forms of the prepositions find easy explanation in the “great dignity of the prophecy of Darius, and of the pretended fear of Aegisthus.” Just how much epic force is gained by the use of these and other epic forms is a matter for subjective criticism: we have merely undertaken to point out similar passages where Attic forms were employed, and any inconsistencies that we have been able to detect in the general application of Gerth's theory.

In criticising the theory of Kuehlstaedt on the forms *μοῦνος* and *μόνος*, Gerth makes the following statement¹: “As to Kuehlstaedt's theory that *μοῦνος* cannot be used without a certain strong emotion of the mind, this emotion does in fact occur in many places by chance, but quite as many instances are found where *μόνος* is read under the same circumstances.” A somewhat similar method of refutation should be applied to Gerth's theory. In many cases, if any epic spirit is perceptible in the line, its presence may be regarded as a matter of chance; and further, many Attic forms may be found in lines whose tone is not essentially different from that of the lines in which the epic forms occur. In Sept. 460, for example, to use an instance cited above, it does not seem unreasonable to expect that the epic spirit, which seems to Gerth to characterize the line, would demand *πύλησι* as well as *Νησιστησι*, especially inasmuch as in Cho. 569 *πύλησι* is found to be a possible form. Had Gerth merely made the claim that wherever metre determined the use of the epic form there was also a touch of epic spirit, the argument that we have attempted to use above could not be valid, for, whatever the demands of epic style, the requirements of metre would determine the form to be used. Metrical requirements, however, if recognized at all by Gerth, are made subsidiary to the demands of style; while the requirements of metre may affect the arrangement of the words, the “beauty of the poetry” or some “special design” of the poet determines what words shall be employed. Some of the difficulties in the way of a consistent application of this theory were noted in the detailed criticism given above, where it was found that where metrical convenience necessitated the Attic forms, a decided epic tone was often present.

In two points, then, Gerth's theory seems to be open to criticism: in the failure to recognize the force of metrical require-

¹ Gerth, §11, p. 238.

ments in determining the use of epic forms, and in the attempt to force every epic word, vowel change and elision into support of the theory that epic forms are used in conscious imitation of Homer, and carry with them epic force.

Eichler's investigation of the epic forms in Aeschylus and Sophocles results in the following conclusion: "Tragic poets used epic forms only when the corresponding Attic forms would not fit the metre, and if both forms were possible always preferred the Attic." Although it has been shown in the previous discussion that the existence of two dialectic forms metrically equivalent is not unknown in Attic tragedy, and although occasional instances have been found in which an epic form has been used when it was not required by the metre, yet in general it may be said that the epic forms cited by Eichler justify the law he has formulated. It should, however, be noted that by the narrow limits assigned to Eichler's treatise many epic forms have been altogether excluded. In the introduction to his paper the statement is made that the investigation has been limited to epic forms that have Attic equivalents, and that all discussion of apocope, elision, omission of augment and epic case-endings has been omitted. Among the forms thus omitted are several that do not differ metrically from the Attic, and others that are so closely associated with the epic words in which they occur that it is impossible to account for their occurrence by metrical requirements alone.¹

The use of these forms suggests a broader aspect of the question, and makes it necessary to consider the ultimate conclusions to which a more extended application of Eichler's canon would lead. Turning from the usage of the tragic poets to that of the lyric, we are met at once by the question, whether we can distinguish between the usage of tragic and of lyric poets, and say that the one class used epic forms to fulfil the requirements of metre, and the other to add to the beauty of the style, or whether it is possible that all lyric and all tragic poets alike were influenced only by metrical considerations. While we cannot pretend to discuss at length the much-mooted question of the relation of metre to style, it may be well to state the special points that this investigation suggests.

While Eichler does not discuss in detail the relation of epic forms to any metre save the iambic, he gives a hint of his opinion

¹ E. g. *δῆμος*, Ag. 942.

on the question when he states that the more frequent occurrence of epic forms in melic than in iambic passages is due to the closer relation of dactylic metres to the hexameter of epic verse. In support of this view there is much to be said. In elegiac poetry, for example, which as regards metre is closer than any other branch of lyric poetry to the epic, we have a groundwork of epic forms, only modified by the tendency to omit archaisms and to introduce some few forms from the native dialect of the poet. Again, in melic poetry, in the metres used by Pindar, it is plain that epic narrative seeks the dactylo-epitrite rather than the logaoedic, and that the epic forms appear more frequently in the dactylic measure. While a certain harmony between dactylic metres and epic forms must undoubtedly be recognized, it cannot be supposed that metrical requirements, and these alone, have led to the introduction of epic forms. Elegiac poetry is quite as closely allied to the epic in subject-matter as in metre: only a slight lyric tone, only a little of the personal reflection that characterizes lyric poetry has entered and altered the epic narrative. Even Pindar is not altogether removed from the realm of the epic. Although we find in the odes many epic forms when there is no trace of epic spirit, yet it is impossible to suppose that, in a myth like that of the fourth Pythian, all the Homeric forms are without relation to the subject-matter, without relation to the vocabulary, and have been used for metrical convenience and that alone. The frequent occurrence of similar passages in Aeschylus, where epic forms are combined with words distinctly epic, and the impossibility of accounting for these forms by the requirements of the verse, make it necessary to conclude that the explanation of the existence of epic forms in tragedy cannot depend entirely upon the demands of metrical composition.

A principle less important for the discussion, but one on which Eichler bases certain points in his argument, should not be passed unnoticed. "Tragic poets," he says, "seem to have avoided those forms which they thought too different from the Attic dialect, and feared might not be understood by the audience in the theatre." It might easily be shown that rare epic words were often obscure, even to the tragedians themselves, but that a form like *δούπατος* (cited by Eichler), which every schoolboy must have known from his Homer, and even Pindar ventured to employ before the assembly of Greeks at Olympia, was "too Ionic" for the Athenians to understand passes belief.

In conclusion, then, it must be stated that Eichler's canon, although it may be accepted as the law determining the use of a limited number of epic forms, cannot be applied to all the epic forms that occur in tragedy. The fact that a form fits the metre does not of necessity prove that it was used for that purpose and that alone.

Even if it were true that either metre or style determined the use of these epic forms, it would still be necessary for us to show whence they were derived. From one point of view this question seems superfluous. The opinion once stated that in general these epic words are not conscious reminiscences of the Homeric poems, employed by the poet for some definite stylistic effect, there remains only the obvious alternative that they belong to the traditional poetic vocabulary received from the lyric poets. For epic forms in general this answer is quite sufficient, but the origin of the forms peculiarly Ionic is a more difficult matter to determine.

The suggestion that they have been adopted from contemporary Ionic must be rejected, since it has been proved that these forms are identical with the New Ionic only as far as New Ionic corresponds with the "Old Ionic" of Homer and the Epic.¹ In view of the fact that iambic poetry is essentially the product of the Ionic race, and that its dialect, the speech of the poet's day, is essentially Ionic, the further question has been raised whether the Ionisms of tragedy may not have had their origin in the poetry of the Ionic race and have been introduced into tragedy through the iambic trimeter, the branch of poetry peculiarly Ionic. To attempt an answer to this question would require a more extended investigation than can be undertaken here, but although decisive testimony cannot be drawn from the usage of one tragic poet, it may be well to note that usage. The following Epic-Ionic forms are found in iambic trimeter in Aeschylus: *ἔξεκινωσεν* Pers. 761; *δυυρίπηχθ'* Sept. 278; *μουνῶπα* Prom. 804; *ἀειδω* Ag. 16; *ιθύνω* Pers. 773; *δύριος* Ag. 942; *ἄρσην*² Ag. 260; *ἀείκης* Prom. 97, 525, 1042; *κείνος* Sept. 1063; *-γσι* Prom. 727, Sept. 460, etc. It is to be noted, however, that all these forms except *μουνῶπα*, *ἔξεκινωσεν*, *δύριος*, datives in *-γσι*, and *ιθύνε* are also found in melic passages; that *μούνος* and *κείνος* and genitives in *-ιος* appear also in Pindar; that the reading *ιθύνε* is questioned; and, further, that *εἰσοιχνεύσιν*, *ξείνος*, *νοῦσος*, *οὐλόμενος*, *ἀνέρων*, *τοκήων* and other forms distinctively Epic-Ionic occur in melic passages only.

¹ H. W. Smyth, Ionic Dialect, §77.

² Cf. p. 16.

In Aeschylus, then, we can find but little evidence in proof of the hypothesis suggested above. The Ionisms, instead of being confined to the dialogue, seem to occur more frequently in melic passages, and are often paralleled by forms in the melic poets. From so limited an investigation it is impossible to form a definite conclusion, and even if the usage of all the tragic poets could be stated, it must be remembered that the loss of so large a portion of iambic poetry has left comparatively little of the material needful for the study of the subject. The facts at our command warrant nothing more than the simple statement that the distribution of Epic-Ionic forms in Aeschylus favors the theory that the Ionisms of tragedy are a part of the general poetic vocabulary of the lyric poets and found their way into tragedy through the melic passages, rather than the supposition that they were introduced through iambic poetry and the trimeter of the Ionians into the dialogue of tragedy.

This conclusion is in accordance with a more general conclusion reached by Gerth in regard to all the epic forms in tragedy, which he states as follows: "the occurrence of all these so-called epic forms in Pindar proves that they have not been received directly from the Homeric poems, but from lyric poetry, and that in general all the tragic '*elocutio*' was begun and prepared by lyric poetry." In the enumeration of epic forms in Aeschylus given above, the Pindaric parallels have been noted throughout. The results show that only the following exceptions to Gerth's rule are found: Ep.-Ionic *πνείω*, the Ionic prepositions *παραί*, *καταί*, the forms *πολεῖ*, *πολέα*, *τοκήων*, *νῆας*, *σφῆν* and *ξθεν*. These exceptions, however, chiefly Ionic forms which would not naturally have a place in a dialect so highly colored by Doric forms as is Pindar's, can scarcely outweigh the mass of evidence in favor of the general conclusion that the epic forms of Aeschylus are paralleled in Pindar.

Since it has been impossible to establish any definite law by which the occurrence of epic forms in tragedy is governed, and since it has been shown that most of these forms are found in Pindar, as well as in earlier lyric poets, we are forced to the conclusion that the epic forms in tragedy are survivals from the general Homeric vocabulary which has been handed down with varying restrictions and modifications, through the elegiac, iambic and melic poets.

PART II.
EPIC VOCABULARY.

The Aeschylean diction in its bold figures, and in the strange compounds and deep-sounding epithets that make up its “mighty line,” bears such evident marks of the creative genius of the poet that one hesitates even to suggest an investigation of the sources from which it may have been derived. Yet even with Aeschylus it is not so much the words he invented as the words he selected that determine his style, and a detailed study of the origin of his vocabulary, its development and literary associations, will tend not to lessen our sense of his originality, but rather to give us a deeper and more intimate perception of his genius.

The importance of the choice of words as an element of style is a subject that the Greek rhetoricians never fail to emphasize, and it sometimes seems as though but little advance upon their conclusions had been made by modern critics. Dionysius of Halicarnassus, in his discussion of what constitutes poetic prose, lays more stress on the grouping than on the choice of words, but in regard to the latter makes this statement¹: “έπει καὶ ἡ ἐκλογὴ τῶν ὀνομάτων μέγα τι δύναται, καὶ ἔστι τις ὀνομασία ποιητικὴ, γλωττηματικῶν τε καὶ ἔξινων καὶ τροπικῶν καὶ πεποιημένων, οἷς ἡδύνεται ποίησις, εἰς κόρον ἔγκαταμιγέντων τῷ ἀμέτρῳ λέξει” ὁ ποιοῦσιν ἄλλοι τε πολλοὶ καὶ οὐχ ἡκιστα Πλάτων.” A somewhat broader view of the question is set forth by another Greek rhetorician, whose very name is a matter of conjecture, though his critical skill and literary appreciation are made forever famous by his treatise Περὶ “Τύφους²: “ὅτι μὲν τοίνυν ἡ τῶν κυρίων καὶ μεγαλοπρεπῶν ὀνομάτων ἐκλογὴ θαυμαστῶς ἄγει καὶ κατακηλεῖ τοὺς ἀκούοντας καὶ ὡς πᾶσι τοῖς ρήτορσι καὶ συγγραφεῦσι κατ’ ἄκρον ἐπιτήδευμα, μέγεθος ἀμα καλλος εὐπίνειαν βάρος ἰσχὺν κράτος ἔτι δὲ τάλλ’ ἀν δια τινα τοῖς λόγοις ὀστερ ἀγάλμασι καλλίστοις δι’ αὐτῆς ἐπανθεῖν παρασκευάζουσα καὶ οἰονεὶ ψυχήν τινα τοῖς πράγμασι φωνητικὴν ἐντιθεῖσα, μὴ καὶ περιττὸν ἡ πρὸς εἰδότας διεξιέναι. φῶς γάρ τῷ ὅντι ἴδιον τοῦ νοῦ τὰ καλὰ δινόματα. ὁ μέντοι γε δύκος αὐτῶν οὐ πάντη χρεώδης, ἐπεὶ τοῖς μικροῖς πραγματίοις περιτιθέναι μεγάλα καὶ σεμνὰ δινόματα ταύτον ἀν φαίνοιτο, ὡς εἰ τις τραγικὸν προσωπεῖον μέγα παιδὶ περιθείη νηπίῳ, πλὴν ἐν μὲν παιῆσει—” Here the manuscript fails us, but it may perhaps not be too bold

¹ D. of H. De Comp. XXV.

² Περὶ “Τύφους, XXX.

a venture to bridge the chasm of centuries and let Matthew Arnold supply the rest: "Only in poetry . . . the language is that of one composing with his eye on the object, its evolution is that of a thing which has been plunged in the poet's soul until it comes forth naturally and necessarily." Here the modern Hellenist has conveyed a similar idea, but in a figure that, to say the least, lacks the appropriateness of the " $\phi\omega\sigma\gamma\alpha\rho\tau\phi\delta\eta\tau\iota\omega\iota\omega\tau\omega\tau\alpha\kappa\alpha\lambda\alpha\delta\omega\mu\alpha\tau\alpha$ " of the Greek rhetorician. The process by which this choice of words is made is described by Mr. Pater when he says that any writer of worth "has winnowed and searched in his vocabulary . . . and doing this with his peculiar sense of the world ever in view, in search of an instrument for the adequate expression of that, he begets a vocabulary faithful to the coloring of his own spirit and in the strictest sense original."

Poetic selection is in most languages chiefly dependent on the individual genius of the poet, who selects his words from the general vocabulary of his day, but gives them poetic color by the way his genius combines and applies them. The Greek poet, however, came into the inheritance of a distinct poetical vocabulary. In Croiset's essay on Pindar we find this statement: "D'abord la littérature grecque est la seule des littératures classiques" qui possède à proprement parler une langue poétique, je veux dire, un trésor de mots qui soit à l'usage exclusif des poètes et dont l'idée se traduise en prose par une série parallèle de synonymes ou d'équivalents. En Grèce, au contraire, il y a pour ainsi dire deux langues juxtaposées: d'une part la langue usuelle, qui est celle des prosateurs, et de l'autre la langue des poètes, composée de vocables antiques ou rares, qui ont par eux-mêmes, indépendamment de tout choix et de tout arrangement, un air particulier de noblesse et grandeur, et qui ne paraissent jamais en prose." As regards the Latin poets it has been said, it is true, of Lucretius that "his vocabulary is poetic to a degree exceeding that of all other Latin writers," but this poetic quality arises from the figures of speech, the combination of phrases, the accumulation of adjectives—that is, from words poetically arranged, rather than from words in themselves poetic. Although in Lucretius, as also in Vergil, there are found occasional archaic words, inherited perhaps from the poets that preceded, yet these might all be omitted from the poems without detracting in the least from the poetic charm, or from the beauty of the expression. Even in English, despite the wealth of poetic

production, it is hardly possible to find a traditional poetic vocabulary. Dryden loved to emphasize the distinction between poetry and prose and protested against their confusion; but his protest, as Mr. Pater says, "comes with diminished force from one whose poetry was so prosaic." Wordsworth, on the other hand, while he did much to remove from the language of poetry the absurd conceits of the age that preceded him, was in reality contending not so much against a poetical as against an unpoetical vocabulary, not against stereotyped expressions employed by all the great poets of England, but against certain artificial epithets that the fashion of a time had declared poetical. This so-called poetical vocabulary which Wordsworth helped to overthrow was too artificial and too conventional to survive as a permanent possession of English poetry. To what, however, if not to poetic words, do the really great poets of England owe their genuinely poetic expression? All these poets employ at times, it is true, words that are not ordinarily found in prose, and these words often lend a peculiar beauty to the expression, but in general it may be said that the poetic charm arises not from the choice of a poetic word, but from the selection of the right word, be it taken from poet or peasant, from poetry or prose. Thus it comes about that the individual genius of the poet, whether displayed in the grouping of the words, the fitness of the figurative expression, or the exquisite melody of the verse, is the principal force in determining the poetic or prosaic nature of the vocabulary. However we may wish to modify Mr. Saintsbury's statement that¹ "English prose style is different by the whole heaven of language from English verse style," we shall perhaps be able to agree with his general conclusion that the difference is not a difference of vocabulary. "The actual vocabulary," he says, "of the best English style of different periods is indeed almost wholly common to verse and to prose. The times when the mere dictionary of poetic style has been distinct from the mere dictionary of prosaic style have not been those in which English literature was at the highest point." The course along which English poetry has developed may furnish many explanations of the lack of this poetical vocabulary, but perhaps the most obvious is found in the fact that early English literature produced no great epic poem. A truly great epic, arising early in the development of language, at a time when words were formed most simply and

¹"Specimens of English Prose Style." Introduction.

most naturally, great enough to supply for centuries the inspiration, if not the theme, for all poets, and by virtue of its influence on these poets surviving all the changes that new forms of poetry introduced, would have handed down to English poetry what might justly be called a "poetic vocabulary." Such an epic existed among the Greeks and was the principal factor in the creation of the great poetic vocabulary of Greek literature. Foreign words, coined words and figurative expressions were always regarded by the rhetoricians as elements of a poetic vocabulary, and in Greek, as in English, they had their force; but this traditional poetic vocabulary received from the epic had an influence in Greek poetry hard to parallel in other literatures. The course of the history of this vocabulary can easily be traced. Beginning in the language of Homer and the cyclic poets, modified but little by the elegists whose poems, in theme as well as in form and expression, were not far removed from the epic, surviving in spite of the changes that the personal element of the passionate lyric introduced into the language, this poetic vocabulary was handed down by the lyric poets to the tragedians, and through the lyric element of the Greek drama ultimately became a part of the tragedian's vocabulary. The enumeration of all the words that were the property of the lyric poets as well as of Aeschylus and Homer could not be undertaken in the limits of this paper. A glance, however, at the Anthologia Lyrica suffices to show that *κλονίω*,¹ *αιματόεις*,² *δάσκιος*,³ *μάργος*,⁴ *πυροφύρος*,⁵ *δρεσκόφος*⁶ and many others are not only Homeric words used by Aeschylus, but Homeric words used also by Simonides, Alcman, Theognis, or even by Hipponax. The parallels between Aeschylus and Pindar extend beyond the thought to the expression, and the correspondences between the epic vocabularies of the two poets furnish a theme for a separate investigation. A few parallels will be cited below.⁷

That the Greeks themselves recognized this poetic vocabulary the following sentence from Aristotle gives proof⁸: "έτέρα λόγου καὶ παιήσεως λέξις ἔστιν. δηλοῦ δὲ τὸ συμβαῖνον" οὐδὲ γὰρ οἱ τὰς τραγῳδίας ποιοῦντες ἔτι χρῶνται τὸν αὐτὸν τρόπον, ἀλλ' ὅσπερ καὶ ἐκ τῶν τετραμέτρων εἰς τὸ ἱαμβεῖον μετέβησαν διὰ τὸ λόγῳ τούτῳ τῶν μέτρων δροιότατον εἶναι

¹ S. A. 1₁₅.

² Theog. 348.

³ Hipp. 14.

⁴ Alcman 38.

⁵ Sim. 15.

⁶ Alcman 60₄.

⁷ See vocabulary, *ἀημι*, *ἀωτον*, *βαθήσωνς*, *ἐκπαγλον*, *καλλίρροος*, *ἰπποχάρμης*, etc.

⁸ Rhet. III 1.

τῶν ἀλλων, οὐτω καὶ τῶν ὀνομάτων ἀφείκασιν ὅσα παρὰ τὴν διάλεκτον ἔστιν, οἷς οἱ πρῶτοι ἐκόσμουν, καὶ ἔτι νῦν οἱ τὰ ἔξαμετρα ποιοῦντες.” In this same treatise also, Aristotle mentions the poet that seems to him to be the first to abandon the poetic vocabulary of the older poets¹: “κλέπτεται δ' εὐ, ἔάν τις ἐκ τῆς εἰωθνίας διαλέκτου ἐκλέγων συντιθῆ, ὅπερ Εὐριπίδης ποιεῖ καὶ ὑπέδειξε πρῶτος.” After Euripides this epic vocabulary fell into disuse, not to be revived again until the rise of the artificial epic of the time of Apollonius Rhodius.

If we are justified in establishing this traditional poetic vocabulary for the time of our poet, it remains to consider whether the epic words occurring in Aeschylus are to be attributed to direct Homeric influence or to be regarded as a part of this general poetic vocabulary. Let us study in detail three passages that may prove illustrative of the usage of our poet in the matter we are discussing, the first to be noticed for the combination of epic words and epic spirit, the second for its epic spirit unaccompanied by epic words, and the third for its epic words unaccompanied by epic spirit. The first, the opening chorus of the Persae,² where the Persian Elders describe the departure of the warrior host sent forth to contend with Greece, resounds throughout with epic words and phrases, and leads one to think that Aeschylus may be even consciously imitating the Homeric style.

πεπέρακεν μὲν δὲ περσέπτολις ἥδη
βασιλείος στρατὸς εἰς ἀντίπορον γείτονα χώραν
λινοδέσμῳ σχεδίᾳ³ πορθμὸν ἀμείψας
'Αθαμαντίδος Ἑλλας,
πολύγομφον ὅδισμα ἡγεὸν ἀμφιβαλὸν αὐχένι πόντου.
πολυάνδρου δὲ Ασίας θούριος⁴ ἄρχων
ἐπὶ πᾶσαν χθόνα ποιμανόριον⁵ θεῖον ἐλαύνει
διχόθεν, πεξονόμοις ἐκ τε θαλάσσης,
έχυροῖσι πεποιθὼς
στυφελοῖς ἐφέταις χρυσογόνον γενέας ἵσσθεος⁶ φώς.
καὶ νέον δὲ δύμασι λεύσσαν⁷ φονίου δέργυμα δράκοντος,
πολύχειρ καὶ πολυναύτης Σύριον δέρμα διώκων⁸
ἐπάγει δουρικλύτοις⁹ ἀνδράσι τοξόδαμον Ἀρη.¹⁰
δόκιμος δὲ οὕτις ὑποστὰς μεγάλῳ βεύματι φωτῶν
έχυροῖς ἔρκεσιν¹¹ εἴργειν ἄμαχον κῦμα θαλάσσης.

¹ Rhet. III 2, 1404 b, 24. ² Pers. 65 ff. ³ Cf. ε 338 σχεδίης πολυδέσμον.

⁴ Cf. θοῦρος, Ο 127. ⁵ Cf. Homer, B 85 ποιμένι λαῶν. ⁶ B 565, etc.

⁷ See vocab., δέρκομαι. ⁸ Cf. Ψ 424. ⁹ See vocab. and cf. Δ 385.

¹⁰ Αρη, cf. Epic Quantity, p. 25. ¹¹ Cf. Ε 87.

ἀπρόσοιστος γὰρ ὁ Περσῶν στρατὸς ἀλκίφρων τε λαός.
 δολόμητιν δ' ἀπάταν θεοῦ τίς ἀνὴρ θνατὸς ἀλύξει¹;
 τίς ὁ κραιπνῷ ποδὶ πηδήματος εὐπετῶς ἀνάστων;
 φιλόφρων γὰρ ποτισταίνουσα τὸ πρῶτον παράγει θροὸν
 εἰς ἄρκνας Ἀτα,²
 τόθεν οὐκ ἔστιν ὑπὲρ θνατὸν ἀλύξαντα φυγεῖν.
 θεόθεν γὰρ κατὰ μοῦρ' ἐκράτησεν τὸ παλαιὸν, ἐπέσκηψε δὲ Πέρσαις
 πολέμους πυργοθαίκτους
 διέπειν ἵπποχάρμασ³ τε κλόνους,⁴ πόλεών τ' ἀναστάσεις,
 ἔμαθον δ' εὐρυπόροιο⁵ θαλάσσης πολιαινομένης⁶ πνεύματι λάθρῳ
 ἐσορᾶν πόντιον ἀλσος
 πίσυνοι λεπτοδόμοις πείσμασι λαοπόροις τε μηχανᾶις.
 ταῦτα μοι μελαγχίτων⁷
 φρὴν ἀμύσσεται φόβῳ . . .

127 καὶ πεδοστιβῆς λεῶς
 σμῆνος ὡς⁸ ἐκλέλοιπεν μελισσᾶν ἐν δρχάμῳ στρατοῦ,
 etc., etc.

When we turn, however, to the *Septem*,⁹ to the description of the warriors at the seven gates of Thebes, where the scene appears genuinely Homeric, we find, to be sure, many Homeric allusions, but only a few distinctively Homeric words. If we compare this passage written in iambic trimeter with a chorus in the *Supplices*,¹⁰ where the passionate outcries of the terrified maidens seem to have little in common with the spirit of epic verse, we shall be surprised, perhaps, to find that the epic forms in the lyric passage far outnumber those in the trimeter. Here we have the key to the solution of our problem, for, reviewing again the three passages cited, we find that it is not epic spirit that the two passages containing epic words have in common, but lyric form. What has been shown to be true of these special passages is confirmed by less limited investigation. Throughout the plays it is in lyric passages, rather than in trimeter, that these epic words occur, and it is in the *Supplices*, where so large a portion of the play is occupied by choric songs, that the greatest number of epic words is found.¹¹

¹ See vocab.

² See vocab.

³ See vocab.

⁴ Cf. Φ 59.

⁵ Cf. P 83.

⁶ Cf. B 87.

⁷ Septem 375-676.

⁸ Supp. 775-900.

⁹ Cf. B 87.

¹⁰ Cf. P 83.

¹¹ Cf. B 87.

It has been suggested that Aeschylus may have been, like Pindar, more ornate in his earlier writings, and that the occurrence of so many epic words in the *Supplices* may be explained by the early date of the play. It

Finding, as we do, on the one hand that the general epic vocabulary was transmitted from Homer to the lyric poets, and, on the other, that the special Homericisms of Aeschylus belong to the lyric portion of the tragedies, we are led to the conclusion that although the epic words may sometimes seem to have been employed in conscious imitation of Homer, the greater part of them owe their existence to the traditional Homeric vocabulary received through the lyric poets.

We shall now proceed to the enumeration of epic words found in Aeschylus. The term "epic word" has been applied to all Homeric words used by Aeschylus that are not the property of Attic comedy or Attic prose. The distinction between the vocabulary of the epic and that of Ionic prose could not, however, be so rigidly enforced. Not only is Herodotus the only important representative of the Ionic prose of the period, but even in Herodotus we have no criterion, save that of dialect, by which we can distinguish between the words that were borrowed from Homer and those that were the common property of contemporary Ionic. Until some more complete knowledge of the vocabulary of Herodotus be obtained, the distinctively epic words used by Attic poets cannot be obtained with positive accuracy. Herodotean words that may belong to the New Ionic of prose as well as to the Old Ionic of the Homeric poems, have been cited among the epic words occurring in Aeschylus, but they form too small a part of the whole number to detract from the force of any of the general conclusions.

ἀγάνωρ Sept. 124. Dind. *ἀγάνωρ* for M. *ἀγήνωρ*. *ἀγανόρεα* Sept. 850; cf. *ἀγήνωρ* B 276, I 635, 699; cf. Pind. O. IX 23, N. IX 28, P. III 55, X 18.

ἀγάστονος. Rare word. Sept. 99 *τι μέλλομεν ἀγάστονος*; cf. μ 97, h. Ap. 94.

ἀγανός. This word, employed in Homer as an epithet of heroes, occurs but once in tragedy. Pers. 987; cf. Γ 268, λ 213, etc.

ἀγχί Pers. 467, Cho. 639, Ε 185, γ 449; cf. *ἀγχίπτολις* Sept. 501 of Pallas.

ἀγός Suppl. 248, 904. The word does not occur elsewhere in tragedy except in Eur. Rhesus 29; cf. Δ 265, etc.

is impossible to make definite statements here in regard to the number of epic words in each of the tragedies, but even a slight study of the latest trilogy, the Oresteia, shows that the Homericisms are by no means confined to the earlier plays.

ἀγών, Sept. 774, is used in the Homeric sense of *assembly*; cf. Ψ 258, Ω 1; cf. Ag. 513 ἀγωνίους θεούς, sometimes translated "gods of assemblies," and Suppl. 189 θεῶν ἀγωνίων, usually rendered "gods of games." The scholiast on Ω 1 states that Aeschylus called "θεοὶ ἀγοραῖοι, ἀγώνοι"; cf. Pind. P. X 30.

ἀδήμιτος Prom. 105, "invincible." Cf. Ρ 42, where the word means "without strife."

ἄζοματος Suppl. 651, 884, Eum. 390, 1001, Pers. 589 (Halm); cf. Α 21, Ε 434, 830, ρ 401, etc.

ἄημι. This epic verb *to breathe* or *to blow* (of the wind) is used metaphorically in Cho. 391 πάροιθεν δέ πρώφας | δριμὺς ἄηται κραδίας | θυμὸς, ἔγκοτον στύγος. Cf. Φ 386 δίχα δέ σφιν ἐνὶ φρεσὶ θυμὸς ἄητο; cf. ἄητος fr. 2 and the Homeric phrase θάρσος ἄητον Φ 395; cf. Pind. Is. III 27.¹

ἄια is used often by Aeschylus and by Euripides, and twice by Sophocles. Suppl. 254, 547, 555, Pers. 2, 270, 250, 646, 1069, 1073, 59, 129, 486, 495, Prom. 302, Sept. 306, Ag. 112, Eum. 58. Homer, B 850, N 4, B 162, 178, a 203, δ 262, etc.

αἰγίλιψ Suppl. 795 ἡ λισσάς² αἰγίλιψ ἀπρόσδεικτος οἰόφρων κρεμὰς γυντίας πέτρα. Cf. B 633 Αἰγίλιπα τρηχεῖαν; Π 4 ἡτε κατ' αἰγίλιπος πέτρης δυοφερὸν χέει ὑδωρ; N 63 ἀπ' αἰγίλιπος πέτρης.

αἰδηρις Suppl. 453, Ag. 1105; cf. κ 282, Γ 219.

αἰθαλόεις Prom. 992; cf. B 415.

αἰματόεις Sept. 755, 348, Ag. 699, Cho. 468, Suppl. 1045; cf. Ε 82, Π 459.

αἰνέω is a poetic and Ionic word. Ag. 98, 917, 1403, 1482, Cho. 78, 192, 555, 715, Suppl. 179, 710, 902, 1071, Eum. 469, 529, 737, 1021, Pers. 642, Fr. 322, 304; cf. Κ 249, Ω 30 = *laudare*. *alvos* has in Aeschylus the idea of *praise*.³ Ag. 780, 1547, Suppl. 534, 1024. In Ag. 1484 Dindorf defines the term as "narratio," but the inherent idea of *praise* makes the irony more pointed. Cf. Soph. Ph. 1380 ὁ δεινὸν αἰνόν αἰνέσας, τί φῆς ποτε; cf. Φ 110, ξ 508, Pind. O. XI 7, VI 12, etc.

αἰνός Pers. 930; cf. Κ 38, etc. *ainos* Pind. P. I 15.

αἰρέω is used in the Homeric sense *to capture* in Sept. 479, 1019, Pers. 863, Ag. 267, 340, 577, 1335, Eum. 355, Prom. 166; cf. B 12, 29, 66, 329, etc.

αἴστος Prom. 151, 910, Suppl. 880, Ag. 465, 527, Pers. 811. Eum. 565 ἄστος; cf. Ε 258, a 235.

¹ See on figures, p. 77.

² See under λισσάς, p. 50.

³ Cf. E. Koster, *Studia Tragico-Homerica*, p. 17.

αἰχμάζειν,¹ Pers. 756, is used ironically of Xerxes in the meaning *to fight*. Cf. Δ 324.

ἀκτικός Prom. 548, φ 131. Compare Fr. 230 *σοί δ' οὐκ ἔνεστι κίκυς* with λ 393 *ἀλλ' οὐ γάρ οι ἐτ' ἦν οἱ ἐμπεδος οὐδέ τι κίκυς*.

ἀκός Suppl. 268, 367, 451, Ag. 17, 387, 1170, Pers. 631, Prom. 43, Cho. 539, 72, Eum. 506, 645, 987; cf. I 250, χ 481, Pind. N. III 17.

ἀκηδέω Prom. 508; cf. Σ 427, Ψ 70.

ἀκίχητος Prom. 184; cf. Ρ 75 *ἀκίχητα διώκων*.

ἀκριτόφυλλος Ag. 696, Paley, for MSS *ἀεξιφύλλος*; cf. Β 868 *ἀκριτόφυλλον*; cf. Sept. 361 *ἀκριτόφυρτος*.

ἀλαδ' Suppl. 885 μ' *ἀλαδ'* *ἄγεις* for *μαλαδάγεις* of MSS; cf. Α 308.

ἀλαός Prom. 550, Eum. 322; cf. κ 493, μ 267 and Ν 10, Σ 135 *ἀλαο-σκοπίην*.

ἀλαπάξω. See *λαπάξω*.

ἀλέγω. Ἐpic and Pindaric. Suppl. 752, τ 154, π 307, Α 389, etc. *ἀπαλέγω* Suppl. 1053; cf. Ω 371, Χ 348, Pind. O. XI 15, Is. VII 46, etc.

ἀλη Ag. 194; cf. κ 464, ο 342, φ 284, etc. The word is rare, but occurs in prose in Plato, Crat. 421 Β.

ἀλίγκιος Prom. 448; cf. θ 174 *εἶδος μὲν ἀλίγκιος ἀθανάτοισιν*; Ζ 401 *ἀλίγκιον ἀστέρι*.

ἀλιταίνω Prom. 534, Eum. 269, 316; cf. Ι 375, Ω 570, 586, Τ 265, etc.

ἀλκίφρων Pers. 94; cf. Homeric *ἀλκί*. Σ 158 *ἀλκὶ πεποιθώς*, Cho. 237 *ἀλκῇ πεποιθώς* and Ag. 1224 *ἀνάλκις λέων* should also be compared. In the last passage the epithet *ἀνάλκις*, as applied to Aegisthus, suggests *ἀνάλκιδος Αἰγίσθοιο* of γ 310. Cf. Β 201, Ε 331, etc., Pind. O. I 83.

*ἀλλόθροος*² is a poetic word found also in Herodotus. In Ag. 1200 the epithet is applied to a city; in Suppl. 973 to men; in Homer it is always used of men. α 183, γ 302, etc.

ἀλοσύδηνης, Pers. 576, is the conjecture of Wecklein, who compares δ 404.

ἀλύσκω Prom. 587, Ag. 1615, Pers. 94; cf. Χ 201, Θ 243, δ 416, etc.

ἀλφηστής Sept. 770 *πρόπρυμνα δ' ἐκβολὰν φέρει | ἀνδρῶν ἀλφηστᾶν*; cf. α 349, ν 261, etc.

ἀλφεσίβους Suppl. 855; cf. Σ 593, h. Ven. 119.

ἀμαθύνω Eum. 937. See *διαμαθύνω*.

¹ Cf. Koster, p. 48.

² See Koster, p. 15.

ἀμβροτος Eum. 259 θεᾶς ἀμβρότου; cf. ω 444 θεὸς ἀμβροτος, and λ 330, Ε 339, etc.

ἀμέγαρπος Prom. 402, Suppl. 642; cf. λ 400 and 407, ρ 219, Β 420.

ἀμύσσω Pers. 161 καὶ με καρδίαν ἀμύσσει φρόντις; cf. λ 330, Ε 339, etc. The word is also found in Herodotus, III 76, 108.

ἀμφηκή Prom. 692, 1044; cf. Κ 256, Φ 118, π 80, φ 341.

ἀμφιχάσκω Cho. 545; cf. Ψ 79 ἐμὲ μὲν κήρ | ἀμφέχανε στυγερή.

ἄνα (ἀνάστητε) Cho. 962 ἄνα γε μάν, Blomfield, for ἄγαγε μάν; cf. Σ 178 ἀλλ' ἄνα μῆδ' ἔτι κείσο, etc.

ἀνάσσω. Epic, tragic and Pindaric. Prom. 202, Ag. 415, Suppl. 791; cf. Β 669, υ 112, Ο 188, etc.

ἄναλκις. See ἄλκις.

ἀνανδος Suppl. 180, Sept. 82, Pers. 577, Ag. 238, 496, Fr. 284, 297; cf. ε 456, κ 378; cf. ατδά.

ἀνεμόεις (Homer ἡνεμόεις) Cho. 591; cf. Γ 305.

ἀνάρσοτος is epic and Ionic, and rare in tragedy. Ag. 511; cf. Ω 365, κ 459, λ 401, etc.

ἀνηκουστεῖν Prom. 40; cf. Ο 236, Π 676.

ἀνδροκτασία Sept. 693; cf. Ε 909, Η 237, etc.

ἀνεμώλια Suppl. 55, Tucker, for MSS τά τ' ἀνόμοια; cf. Δ 355, λ 464. ἀντάω is found in Herodotus, but the Attic prose word is ἀπαντάω. Suppl. 37, 323 (Dind. for MSS ἀνστήσας); cf. Η 158, Ε 423, etc.

ἄνωγα occurs in Herodotus. Aesch. Eum. 902, Prom. 947, 1037, Cho. 735, 772; cf. Ζ 439, Η 74, etc.

ἀπανράω Pers. 949. In Prom. 28 Paley reads ἀπηύρον, but the MSS have ἐπαύρον, which is probably the right form. Cf. Α 430, Ζ 17, Δ 115, etc.

ἀπίμαντος Ag. 379, Suppl. 576; cf. τ 282, the only occurrence of the word in Homer. Cf. ἀπίμων (rare in prose) Ag. 554, Eum. 893, Suppl. 186, Α 415, Ν 744, 761, etc.

ἀπίω. Epic ἡπίω. Prom. 593, Pers. 124, Σ 399, ρ 271, ι 399, κ 83.

ἀριστεύς is read by Blomf., Dind., Weck., Weil in Pers. 306, where ἀριστος is found in M. Cf. Η 227, etc.

ἀρείφατοι Eum. 913. Hesychius comments on the line as follows: ισχυρὸν, ἀντὶ τοῦ Ἀρεὶ ἐσκός; but Paley translates war-destroying. Cf. Homer, ἀρηίφατος slain in war, Ω 415, Τ 31, λ 41.

ἀρείων (rare in prose) Sept. 305, Ag. 81. Τ 56, 33, Β 707, etc.

ἀσφεστος Prom. 531, Π 123, Ρ 89, Α 599, Λ 50, etc.

ἀσπαίρω is used in Homer, as in Aeschylus, of dying men. Pers. 976 τλάμονες ἀσπαίροντι χέρσῳ; κ 521 ἄνδρας τ' ἀσπαίροντας ἐν ἀργαλέσσι φονῆσιν.

ἀσπασίως Ag. 1555; cf. H 118, T 72, Δ 327. The word occurs in Hdt.

ἀσχαλάω Prom. 161. ἀσχάλλω is the usual form in tragedy, ἀσχαλάω in Homer. B 293, 297, Ω 403.

ἀτάρβητος Fr. 210 H. (196 Dind.) ἀτάρβητον στρατόν; cf. Γ 63 ὁς σοι ἐνὶ στήθεσσιν ἀτάρβητος νόος ἐστίν.

ἀτερπής Prom. 31, Suppl. 685; cf. T 354, η 279, κ 124.

ἄτη Prom. 886. ἄτη, Paley says, is used in this passage in the epic sense of *distraction, delusion, infatuation*. Cf. Pers. 97 M. εἰς ἀρκύστατα, where Hermann emends and reads εἰς ἀρκυας "Ara, and quotes the scholiast's remark on πηδήματος εὐπερέος (l. 97): "Ομηρος. Ἡ δ' Ἀτη σθεναρή τε καὶ ἀρτίπος | φθάνει δέ τε πᾶσαν ἐπ' αἰαν." Cf. Prom. 1078, Ag. 361, 386, 1230. The usual sense of ἄτη in tragedy is *pest, calamity*. Cf. Homer, Α 412, ο 233 ἄτης βαρείης ἦν οἱ ἐπὶ φρεσὶ θῆκε ἐρυνός.

ἄτιτης Ag. 72 ἄτιται (Blomf.), which Paley translates "taking no part in the vengeance." In Eum. 256 Paley translates "unpunished." Cf. Ν 414 ἄτιτος "unhonored."

αὐδή Homer, αὐδά Aesch. Suppl. 119. Cf. Δ 430, Σ 419, Β 268, 401, etc.

αὐτε Sept. 5 αὐθ', 969, Pers. 183, Ag. 330, 512, 553, 558, 1078, Cho. 410, 415, 980, Eum. 49, 257, Suppl. 474, Fr. 137. This Homeric word is used once by Sophocles, Tr. 1009, but never by Euripides. It occurs in comedy, but not in prose. B 407.

αὐτέω is used by Aeschylus and Euripides, but not by Sophocles. Sept. 284, 639, Ag. 927, 1344, Cho. 311, 881, Pers. 1059; cf. Υ 50, Φ 582, Δ 258, Μ 160.

ἄφαντος Suppl. 781, Ag. 624, 657, 695, 1007, Ζ 60, Υ 303.

ἄφαρ Pers. 469, T 405, Δ 418, Β 95, etc.

ἄψυρρος Prom. 1021, H 413, Π 376, λ 63, Δ 152.

ἄστορος Suppl. 665. This is the only occurrence of the word in tragedy; cf. α 443, Ι 661, Ν 599, 716. In Pindar the word occurs frequently: O. I 15, P. X 53, Is. VI 18, N. II 9.

βάζειν is found in Eur. Rhesus 719, Hipp. 119, but not in prose. Pers. 593, Sept. 483, 571, Cho. 882; cf. Σ 92, σ 168, etc.

βαθύζωνος Pers. 155, Cho. 169; cf. Ι 594, γ 154; cf. Pind. O. III 35, P. IX 2, Is. V (VI) 74.

βαθύκολπος Sept. 864; cf. Σ 122, 339, Ω 215; Pind. P. I 12, IX 101. With this word we may compare Sept. 306 τὰν βαθύχθον' αἰαν, Cypria 1 βαθυστέρον πλάτος αἴης, and Pind. P. X 15 βαθυλείμων.

βάσκω Pers. 662, 671 βάσκε; cf. B 8, Θ 399, Λ 186, Ω 144, 336.

βέλεμνον Ag. 1496 ἀμφιτόμῳ βελέμνῳ; cf. ο 489 Διόθεν βλαφέντα βέλεμνα.

Βιάω, epic form of βιάζω, occurs in Ionic prose and in Plat. Tim. 63 C, where Veitch suggests that βιάται may be an Attic future of βιάζομαι. Ag. 385; cf. λ 503, Δ 467, Ψ 576.

Βοή, Ag. 1349, Suppl. 730, is translated "help" and compared with Homer, χ 133, where βοή = βοήθεια. In this passage Palmer translates "and quickly raise the alarm," a rendering of the word that suits the passages in Aeschylus, and comes closer to the usual meaning of βοή. Cf. βοήν ἀγαθός B 408, etc.

Βοτήρ Sept. 24; cf. Μ 303, ρ 200.

Βρέμω Sept. 85 βρέμει δ' ἀμαχέτου δίκαν ὑδατος ὄροτύπου; cf. Δ 425 χέρωφ ῥηγύνυμενον μεγάλα βρέμει; B 210 ὁς ὅτε κῦμα πολυφλοίσθοιο θαλάσσης | αἰγιαλῷ μεγάλῳ βρέμεται.

Βρίζω Aesch. Ag. 275, Cho. 897, Eum. 280; cf. Δ 223 ἔνθ' οὐκ ἀν βρίζοντα ἴδοις Ἀγαμέμνονα δίον.

Βριθύς Ag. 200 βριθύτερος, Fr. 447 βριθύς. The word is not found elsewhere in tragedy. Cf. Ε 746, Π 802, etc.

Βρύω Aesch. Ag. 275, Cho. 897, Eum. 280; cf. Δ 223 ἔνθ' οὐκ ἀν βρίζοντα ἴδοις Ἀγαμέμνονα δίον.

Βρυτολογίδς Ἀρης Suppl. 665. This epithet of Ares occurs often in Homer, but only once in tragedy. Cf. Δ 295, Μ 130, Ν 802, etc.

Βρύω is a poetic word found also in late prose. Ag. 169, Suppl. 966, Fr. 281, 6, Cho. 70, 589 (Hermann); cf. Homer, Ρ 56.

γαῖα. Poetic form of γῆ used by Homer and the tragedians. Γαῖα Prom. 210, Cho. 44, Eum. 2; γαῖα Prom. 571, Sept. 304, 585, 821, 937, Pers. 187, 223, 387, 492, 499, 511, 549, 618, 627, 929, Ag. 257, Cho. 127, 489, Eum. 11, 925, 952. Suppl. 16, 266, 545, 1029, Fr. 41, 196, 304; cf. Ψ 256, Θ 555, etc.

γαιάρχος is used in Sept. 310 of Poseidon, in Suppl. 816 of Zeus; cf. γαιάρχος (of Poseidon), Υ 34, α 68, Θ 322, Ν 59, Ο 222, Ξ 355, etc.

γαιμφίλη Prom. 355, Ν 200, Π 489, Τ 394.

γαιμψῶνξ Prom. 488, Π 428, χ 302, π 217.

γάνυμαι occurs once in Plato (Phaed. 324 D), but is rare in prose. Eum. 969; cf. Ν 493, μ 43.

γεραίδς, of persons, as in Homer. Pers. 156, 263, 682, 832, Suppl. 480; γερατέρα Eum. 848. In Ag. 710 the word is applied to a city. Cf. Homer, Α 35, Γ 191, 225, Ω 252, 279, 302, etc.

γοδώ. The word occurs in prose in Xen. Cyr. 4. 6. 9. Cho. 632, Pers. 1072; cf. Ζ 373, Ξ 502, etc.

δαῆγαι Ag. 123 ἐδάη, Cho. 604 φροντίσιν, τὰν δαεῖσ'; cf. Γ 208 φυῆν
ἐδάην.

δαι Sept. 926; Homer, N 286, Σ 387.

δαιῶ Suppl. 680, Ag. 207, Cho. 397, B 416, Λ 497, etc.

δάῖος.¹ Epic δῆιος. Sept. 222 πυρί δαιφ; cf. Θ 181 πυρὸς δῆιοιο,
Π 127, Ζ 331, etc. δάῖος in the meaning *hostile* occurs in the
following places: Prom. 352, 423, Sept. 146, 222, Pers. 257, 271,
Cho. 628, Eum. 160, Suppl. 1065²; cf. Ζ 481, Μ 57, etc. δάῖος
wretched is found in Pers. 280, 985, Cho. 429. This meaning is
not found in Homer.

δάῖος *enemy* Sept. 119, 278, Pers. 286; Homer, Ι 76, Σ 208, B 544,
Κ 206, etc.

δαμάζω occurs in the sense usual in Homer, *to kill*, in Ag. 1451,
1495, 1519, Cho. 367; cf. Ε 646, 653, etc.

δάμναται occurs in Prom. 164, where the word is active in meaning,
and Suppl. 904, where it is passive. Cf. ξ 487 ἀλλά με χεῖμα
δάμναται, and Λ 309 ὑφ' Ἐκτορὶ δάμνατο.

δαφοινός Prom. 1022, Cho. 607, Κ 23, Λ 474, Σ 538.

δάσκιος Suppl. 93, Pers. 316, Ε 470.

δέρκομαι. The perfect δέδορκα is used in the sense of a present in
the Iliad, in tragedy, and in late prose. Pers. 1006 οἰον δέδορκεν
"Ἄτα; Sept. 53 λεόντων ὡς Ἀρη δέδορκέτων; cf. τ 446 πῦρ δ' ὀφθαλμοῖς
δέδορκώς. In Homer the verb is intransitive; in Aesch. both trans-
itive and intransitive.³ προσδέρκεται: Prom. 796 ὃς οὖθ' ἥριος προσ-
δέρκεται; cf. Λ 15, 16 οὐδέ ποτ' αὐτοὺς | Ἡλίος φαέθων καταδέρκεται.

δή τοτε is used of the "precise moment" in Sept. 214, which is
to be compared with Ε 454, Κ 271, Μ 60, etc.

δῆρις Ag. 942, Suppl. 412; cf. Ρ 158, Ω 515. ἀδήριτος Prom. 105,
Ρ 42.

διαίνω is used in Homer in the meaning *to wet*, in Aesch. *to weep*.
Pers. 1038, 1039, 1064, 258; cf. Χ 495, etc.

διαμαθύνω Ag. 824 πόλιν διημάθυνεν; Fr. 239 κύνες διημάθυνον ἄνδρα
δεσπότην; cf. Eum. 937 καὶ μέγα φωνοῦντ' ἔχθραις ὄργαις ἀμαθύνει; cf.
Homer's use of ἀμαθύνω: Ι 593 ἄνδρας μὲν κτείνουσι, πόλιν δέ τε πῦρ
ἀμαθύνει.

διαρραιῶ Prom. 236; cf. Β 473, Ω 355, etc.

διέμαι Pers. 699 (Hermann); cf. Ψ 475, Μ 304 *to speed*.

διέπω Pers. 106, Eum. 931; cf. Α 165, Β 207, Λ 706, etc.

¹ Cf. Koster, pp. 74, 75.

² These citations are made from Dind. Lex. Aesch.

³ Cf. Koster, p. 40.

δίζημι Suppl. 821, Δ 88, Ε 168, etc.

δημερικῶς, Ag. 319, occurs but once in tragedy. Cf. δ 836 οὐ μέν τοι κεῖνόν γε δημερικῶς ἀγορεύσω.

διστιχέω Eum. 315; cf. h. Hom. 18, 10. See εἰσοιχνέω.

διογενεῖς Suppl. 630, Sept. 127, 301, 528. Aeschylus uses the epithet of gods and of Amphion; Homer of kings and queens. Κ 340, β 352, 366, ε 387.

δῖος Suppl. 5, 558, 967, Pers. 651 *divinus*, Prom. 619, 654, 1033, Suppl. 42, 313, 580, 646, 1058 *Jovialis*. This latter meaning does not appear in poetry before tragedy. With Suppl. 967 διε Πελασγῶν, δ 305 δῖα γυναικῶν should be compared.

δίπλαξ is used in Pers. 277 in the Homeric sense of *mantle*. Cf. Γ 126, τ 241.

δίομαι Suppl. 819, Eum. 358, 385; cf. Χ 251 *to flee*, Ι 433, Λ 557 *to fear*.

δνόφερος Pers. 536, Cho. 811, Eum. 379; cf. ν 269, Ι 15, etc.; Pind. P. IV 112.

δολόμητις Suppl. 750, Pers. 93; cf. α 300, γ 308, λ 422.

δουρικλυτός Pers. 86. Homer δουρικλυτός Β 645, 650; δουρικλειτός Ε 55, 578, Κ 230, etc.

δύνη Prom. 179, 513, 525, 771, Sept. 228, Pers. 1010, Ag. 1151, 1622, Cho. 443, Eum. 268, 562; cf. ξ 215, σ 53, 81.

δώμα occurs in Hdt. 2. 62. 1 and in late prose, but not in Attic prose. Aesch. Sept. 335, 479, 648, 880, Ag. 377, 410, 607; 911, 914, 972, 1349, 1673, Suppl. 957, Prom. 670, Cho. 84, 235, 408, 655, 658, etc.; cf. Α 600, Ζ 316, etc.

έγκονέω Prom. 963; cf. Ω 648, η 340, ψ 291.

έθειρα. The word is used in Homer of a horse's mane or of the horsehair plume of a helmet. It is found only in the Iliad, and there only in the plural. In Aesch. it is used of human hair. Pers. 1062, Cho. 175; cf. Θ 42, Ν 24, etc.

εῖβω Prom. 398; cf. Π 11, Τ 323, π 332, λ 391, ω 280.

εῖδομαι Ag. 772 εἰδομένα τοκεῦσιν; cf. Β 791, 280, Cho. 178 προσείδεται βοστρύχοις, Pind. N. Χ 15.

εἰσθρώσκω Sept. 455; cf. Homer, Μ 462.

εἰσοιχνέω Prom. 122; cf. ζ 157, ι 120.

έκαθεν Suppl. 421 τὰν ἔκαθεν ἐκβολαῖς δυσθέοις δρμέναν; cf. Β 456, Pind. O. Χ (XI) 7.

έκατι (epic ἔκητι) occurs in Cho. 214, 436, Eum. 759 in the epic sense *by grace of*, in Ag. 874 and in Cho. 701 in the later sense *because of*; Homer, ο 319, ν 42.

ἐκηλος Sept. 238 ἐκηλος ἵσθι, μήδ' ἄγαν ὑπερφοβοῦ. With the use of the word in this sense, *securus*, the Homeric usage should be compared. E 759, φ 309.

ἐκπαγλος Ag. 862, Cho. 548; cf. Φ 452, 589, Α 146, etc.

ἐκτολοπεύω Ag. 1032; cf. Homer τολοπεύω τ 137, Σ 86.

ἐλατήρ Pers. 32; cf. Δ 145, Λ 702.

ἐμπας (epic ἐμπης). In Prom. 48, 187 the word is used in the epic sense "for all that." Cf. Cho. 389, Eum. 229, Suppl. 101, M 326.

ἐναίρω Sept. 811; cf. Ζ 229, Θ 296, Κ 481, Λ 188, etc.¹

ἐναίσιμος Ag. 775 τόν δ' ἐναίσιμον τίει βίον; cf. κ 383 & Κίρκη, τίς γάρ κεν ἀνήρ, δις ἐναίσιμος εἶη; cf. ἐναίσιμως Ag. 916.

ἐναρίζω Ag. 1644; cf. Α 191, Pind. N. 6, 60.

ἐνθα = ἐνταῦθα Suppl. 34. This use is common in Homer, but does not occur in Attic Greek except in the phrase ἐνθα μὲν—ἐνθα δέ. Homer, Β 724, λ 195, ρ 300.

ἐνίπτω Ag. 590 καὶ τίς μ' ἐνίπτων εἴτε. In Homeric sense "to chide," Β 245, Γ 438.

ἐννέπω Suppl. 204, 930, Ag. 247, 409, Cho. 550, 568, Suppl. 603 αορ. ἐνισπε; cf. α 1, Ω 388, Θ 412.²

ἐντη Pers. 194. This epic and lyric word occurs but once in tragedy. Cf. Γ 339.

'Ενυώ Sept. 45 "Ἄρη τ' Ἐνυώ, καὶ φιλαίματον Φόβον. For 'Ενυώ goddess of war cf. Homer, E 333 οὐτ' ἀρ 'Αθηναίη οὐτε πτολίπορθος 'Ενυώ; E 592 ἡρχε δ' ἄρεσφιν "Ἄρης καὶ πότνι' Ἐνυώ. τ' in Sept., l. c., is omitted by some editors, and 'Ενυώ is interpreted as 'Ενυάλιος. Cf. E 592.

ἐπασυντεροτριβής Cho. 426; cf. Homeric ἐπασσούτεροι Δ 427.

ἐπήρατος Eum. 959 νεανίδων ἐπηράτων; cf. Hom. Ι 228.

ἐπικύρω Pers. 853; cf. Γ 23, Ψ 821, Hes. Op. 753.

ἐπίρροθος Sept. 368 νύκτερον τέλος μολεῖν, παγκλαύτων ἀλγέων ἐπίρροθον; cf. Δ 390 τοίη οἱ ἐπίρροθος ἡν 'Αθήνη.

ἐπισεύω (epic ἐπισσεύω) Eum. 786, 816, Σ 147.

ἐπισπέρχω Sept. 689. The word occurs in Thuc. 4, 12 and in late prose, but is rare. Cf. χ 451, Ψ 430.

ἐπιστροφος Ag. 397 *engaged in*; cf. α 177 *conversant with*.

ἐπύρνυμι Suppl. 187; cf. Homer, Ρ 72, E 765, ε 109, η 271, etc.

ἐρέθω, Homeric and poetical for ἐρεθίζω, occurs in Suppl. 541; cf. Homer, Α 519, Γ 414, etc.

¹ Cf. Koster, p. 46.

² Koster, p. 78.

ἐρεμνός Ag. 1390 ἐρεμνή ψακάδι φοινίας δρόσου; cf. Δ 167 ἐρεμνήν αἰγίδα, and ω 106, Μ 375, λ 606.

ἐρύκω is quoted by Blomfield as a *verbum Homericum*, although it occurs in Hdt. and in Xen. Anabasis, III 1, 25. Sept. 1075; cf. Σ 206, Δ 48.

ἐτεραλκής Pers. 950 Ἀρης; cf. Η 26 ἡ ἵνα δὴ Δαναοῖσι μάχης ἐτεραλκέα νίκην.

ἔτης Suppl. 247; cf. δ 3, Ζ 239, etc.

εὐνός Pers. 289 *childless*; cf. Χ 44 ὁς μ' νιῶν πολλῶν τε καὶ ἐσθλῶν εὐνούς θηγκευν.¹

εὐρύπορος in Pers. 107 is used of the sea, as always in Homer. Ο 381, δ 432, etc.

εὐτέ = ὅτε is rare in tragedy, and is never found in comedy nor in Attic prose. Sept. 338, 745. Pers. 854, 230, 364, Ag. 187, 985, Cho. 743; cf. Θ 367, Λ 735, etc.

ἐφερμή Suppl. 206, Cho. 685, 300, Eum. 241; cf. Ε 318, Α 495, Ζ 249, Σ 216, Φ 299.

ζεύγλη Prom. 463; cf. Τ 406, Ρ 440.

ζόφος Pers. 839 ἐγώ δ' ἀπειμι γῆς ὑπὸ ζόφου κάτω; cf. λ 57 Ἐλπῆνορ, πῶς ἥλθες ὑπὸ ζόφου ἡρόεντα.

ἢ for εἴτε Prom. 780, Cho. 890. This use of εἰ in indirect questions for εἰ is very frequent in Homer, but occurs only rarely in Aeschylus. Cf. Α 190, Β 300, Δ 15, etc.

θαλαμηπόλος Sept. 359; cf. η 8, ψ 293.²

θείνω Prom. 56, 76, Sept. 382, 959, Pers. 303, 418, 965, Cho. 387; cf. σ 63, Υ 481, Ρ 430.

θᾶλγω. The word occurs once in Plato, and in late prose. Prom. 173, 865, Eum. 900, Suppl. 571, Cho. 420; cf. ε 47, ω 3, Ω 343.

θελκτήριος Eum. 81 (adj.), Cho. 670, Eum. 886 (noun). The adjective is not found in Homer, but the noun occurs α 337, Ζ 215.

θεόθεν Ag. 105, 131, Sept. 324, Pers. 101, Cho. 38, 941; cf. π 447.

θήν Prom. 928; cf. Θ 448, Ο 288, Δ 365, etc.

θίσ, Pers. 818, is used of the dead, as in Homer. Herodotus and later writers used the word as *sand-heap*. Cf. μ 45 πολὺς δ' ἀμφ' ὀστεάφιν θίσ | ἀνδρῶν πυθομένων.

θούριος Pers. 73, 718, 754, Sept. 42, Ag. 112, Eum. 627. θοῦρος

¹Cf. Part I, p. 16, κτίσσας.

²Cf. Koster, p. 37.

Prom. 354, Pers. 137, Fr. 196, 2. Homer uses the epithet of Ares. E 30, 35, 355, O 127, Ω 498.

θύελλαι Ag. 819. Hermann read θυηλαι, but θύελλαι of the MSS is well supported. Cf. z 346, ε 317, etc.

θυμαλγής Ag. 1031; cf. Δ 513, I 260, 565, ψ 64, etc.

θυμηθής Suppl. 962 θυμηθέστατα; cf. π 389. The word occurs but once in Homer and once in Aeschylus.

θυμοβόρος Ag. 103, where M reads θυμοφθόρον, but the Flor. MSS and the Med. Schol. read θυμοβόρον. Homer uses the epithet of ἔρις. Η 210, 301, Π 476, Υ 253.

θύω to rush Ag. 1235 θύονσαν "Αἰδον μητέρ"; cf. μ 400, 408, etc.

θύος, Ag. 1409, Eum. 835, is used in the epic sense of sacrifice. Cf. z 270, I 499.

ιάλλω Prom. 659, Cho. 45. 497; cf. Θ 300, 309, ο 475, Ω 627, etc.; cf. ιατρός Cho. 22.

Ιάονες Pers. 178, 563, where the word is equivalent to "Ελληνες. Cf. Ν 685.

ιάπτω Sept. 299, 525, 544, Ag. 510, 1548, Suppl. 95, 547; cf. β 376, δ 749. προ-ιάπτω: Sept. 322 'Αἰδα προιάψαι; cf. Α 3 πολλὰς δ' ιφθίμους ψυχὰς "Αἴδη προιάψεν; Ε 190, Λ 55.

ιδρις Ag. 445 μάχης ιδρις, ζ 233, ψ 160, η 108.

ικάνω Pers. 159 ταῦτα δὴ λιπούσ' ικάνω χρυσεοστόλμους δόμους; Ag. 1337 οἰκάδ' ικάνει; cf. Ε 868 καρπαλίμως ικάνει θεῶν ἔδος αἰπὺν "Ολυμπον; ο 216, Ψ 819, z 237, etc.

ιπποχάρμης Pers. 29; cf. Ω 257 and ιπποχάρμης Pind. O. I 23. The adjective found in Pindar is formed in accordance with the law usually observed in the formation of Greek compounds, that the stem of the noun, not of the adjective derived from that noun, is employed. Exceptions to this rule are found in Homer and in poets that have imitated him.¹ Cf. χρυσεοπήληξ used in the Homeric hymn, but χρυσοπήληξ Sept. 106.²

ινέω Pers. 280, 1042, Suppl. 808, 872; cf. Ρ 66, ο 162.

ιχώρ Ag. 1480. Compare the epic use of the word for "the blood that flows in the veins of the gods." Ε 340, etc.

καίνυμαι Eum. 766; cf. Β 530, τ 395, etc.

καλλίρροος Pers. 201; cf. Β 752 and Pind. O. VI 83.

κάμπυλος Suppl. 183 ξὺν ἵπποις καμπύλοις τ' ὀχήμασι; cf. Ε 231 κάμπυλον ἄρμα, Ε 722 κάμπυλα κύκλα.

¹ Schulze, Quaestiones Epicae, p. 37.

² See πήληξ, p. 54.

καταγίσαι Sept. 63 πρὶν καταγίσαι πνοὰς—”Αρεως; Cf. B 148 λάθρος ἐπαγίζων Ζέφυρος.

κεδνός. The usual meaning of the word in Homer is *trustworthy*, *worthy of trust*; cf. I 586, κ 225. Cf. Pers. 141, 172, Sept. 62, 407, 504, 594, Ag. 122, 622, Suppl. 206. Contrast Pers. 928 αἰαὶ αἰαὶ κεδνᾶς ἀλκᾶς, where *κεδνᾶς* means *trusted*.

κελλω Prom. 184, Ag. 696, Eum. 10, Suppl. 16, 330; cf. I 546, μ 5, λ 20, etc.

κελομαι Ag. 1119; cf. E 810, II 657, etc.; Pind. O. XIII 80, Is. V (VI) 37.

κεῦθος Suppl. 778, Eum. 1036, ω 204, X 482.

κιλήσκω Suppl. 212, 217, Ag. 712, 1477, Eum. 508, Pers. 655; Cf. B 404, Λ 606, P 532.

κιχάνω Cho. 622; cf. X 436 νῦν αὐθάνατος καὶ μαῖρα κιχάνει.

κίω is not found in Sophocles, nor in Euripides. Suppl. 504, 852, Cho. 680, Pers. 1068; cf. II 534, Γ 423, γ 17, π 150, etc.

κλάζω Sept. 205, 386, Ag. 48, 201, Pers. 947; cf. E 591, Λ 168, Μ 125, etc.

κλαυθμός occurs in Ionic prose and in late Attic prose. Ag. 1554; cf. Ω 717, δ 212, φ 228, ω 323, etc.

κλόνος Pers. 107, Ag. 405; cf. Homer, E 167.

κλυτός Cho. 651 χρόνῳ κλυτά βυσσοφρων Ἐρινύς. Paley translates *invoked*, but the usual epic sense *mighty* is probably the right rendering. Cf. Ω 437 κλυτὸν Ἀργος, Ξ 135, etc.; Pind. P. IX 59 κλυτὸς Ἐρμας, III 92 Νηρέος εὐβοϊλον Θέτιν παῖδα κλυτάν.

κλύω Prom. 124, 313, 448, 476, 588, 589, 639, 683, 824, 977, Sept. 171, 239, 565, 626, 837, Pers. 248, 258, 266, 284, 331, 401, 583, 637, 757, 838, 848, Ag. 263, 266, 348, 580, 680, 814, 830, 863, 1064, 1166, 1244, Cho. 5, 125, 139, 156, 332, 399, 410, 415, etc., Eum. 297, 391, Suppl. 77, 173, 277, 347, 631, 923, 718; cf. Ο 270, β 297, Π 13, β 30, Ξ 234, etc.

κνίσα Prom. 496 κνίσῃ τε κῶλα συγκαλυπτὰ καὶ μακράν; cf. Α 460 μηρούς τ' ἔξεταμον κατά τε κνίσῃ ἐκάλυψεν.

κοιρανέω Pers. 213, Prom. 958; cf. B 207, Δ 250, etc.; Pind. O. 14, 9.

κοίρανος Ag. 549; cf. Η 234, Θ 281, B 204.

κομίζω, in epic sense *to tend*, *to care for*, Cho. 262 κόμιζε; cf. σ 322 τὴν Δόδιος μὲν ἔτικτε, κόμισσε δὲ Πηγελόπεια.

κόναβος Sept. 160 κόναβος ἐν πύλαις χαλκοδέτων στακέων; Cf. κ 122 ἄφαρ δὲ κακὸς κόναβος κατὰ νῆσος ὄρώρει | ἀνδρῶν τ' ὀλλυμένων νηῶν θ' ἄμα ἀγυνμενάων.

κονίω Pers. 163 μὴ μέγας πλοῦτος κονίσας οὐδας ἀντρέψῃ ποδί; Sept. 60 κονίει; cf. Σ 145 εὐρὺ κονίσουσιν πεδίον.

κόρυμβα Pers. 411, "stem of ship"; cf. I 241 ηῶν—ἄκρα κόρυμβα; cf. Pers. 659 Ἄλθ' ἐπ' ἄκρον κόρυμβος ὅχθον.

κότος is found neither in Sophocles nor in Euripides, but is frequent in Aeschylus. Ag. 456, 635, 1211, 1464, Cho. 33, 951, 1025, Eum. 220, 426, 500, 800, 840, 873, 889, 900, Suppl. 67, 346, 385, 426, 478, 616, 744, Fr. 257; cf. A 82, Σ 111, N 517.

κραίνω Prom. 512, 211, 911, Ag. 144, 369, 1424, Cho. 462, 871, 1075, Eum. 759, 347, Suppl. 91, 368, 608, 622, 943, 964, Sept. 426, 802; cf. A 41, etc.

κραιπνός Pers. 96; cf. Π 681, Ψ 749; cf. Prom. 132 κραιπνόφοροι, Prom. 279 κραιπνόσυνοι.

κράς (κρατός) Suppl. 685, 841, Sept. 855, Pers. 371, Cho. 198; cf. A 530.

κυάνεος Pers. 81 κυάνεον δ' ὅμμασι λεύσσων φονίου δέργυμα δράκοντος; cf. Ρ 209.

κυανώπις Pers. 559, Suppl. 743; cf. μ 60 κῦμα μέγα ροχθεῖ κυανώπιδος 'Αμφιτρίτης. Cf. κυανο-πρφρειος: γ 299 τὰς πέντε νέας κυανοπρφρείους | Αἰγύπτῳ ἐπέλασσε φέρων ἄνεμός τε καὶ ὄδωρ.

λαῖς (epic ληῖς *booty*) Sept. 331 λαῖδος δλλυμένας; cf. Α 677.

λαῖλαψ Suppl. 34 πέμψατε πόντον δ' ἔνθα δὲ λαῖλαπι | χειμωνοτύπῳ βροντῇ στεροπῇ τ'; cf. Δ 278 ἄγει δέ τε λαῖλαπα πολλήν; Π 365 ὅτε τε Ζεὺς λαῖλαπα τεύχη; Π 384 ὡς δ' ὑπὸ λαῖλαπι πᾶσα κελαινή βέβριθε χθών; Λ 306 Ζέφυρος—βαθείη λαῖλαπι τύπτων.

λαοδάμας Sept. 343 λαοδάμας—"Ἄρης. In Homer the word occurs only as a proper name: Λαοδάμας Ο 516, θ 141, etc.

λαπάζω Sept. 47, 531; cf. ἀλαπάζω Ag. 130, where Triclinius read Μοῖρα λαπάξει. ἐκλαπάζω: Sept. 457 πρὸν ἐμὸν ἐσθορεῖν δόμον πωλικῶν θ' | ἐδωλίων ὑπερκόπῳ | δορί ποτ' ἐκλαπάξαι. The Homeric word is ἀλαπάζω: B 367, I 328, 136, 278, Θ 245, Ε 166.

λαπαδνός is used by Aeschylus for the epic ἀλαπαδνός. Eum. 562 τὸν—δύαις λαπαδνός; cf. Δ 330 πὰρ δὲ Κεφαλλήνων ἀμφὶ στίχες οὐκ ἀλαπαδνάι; h. Merc. 334, etc.

λείβω Sept. 51 δάκρυ λείβοντες; Eum. 54 ἐκ δ' ὅμμάτων λείβοντι δυσφιλῆ λίβα; cf. Prom. 398 εἰθομένα; Homer, N 88, θ 86, N 658, etc.

λέπαδνον Ag. 217, Pers. 191, Eum. 562; cf. Ε 730, Τ 393.

λεύσσω is used by epic and tragic poets, and in mock tragic passages of comedy. Prom. 143, 561, Pers. 81, 684, 710, Cho. 10, Eum. 255, Suppl. 345, Fr. 128; cf. Α 120, Π 70, 127, Τ 19, Υ 346.¹

¹ Cf. Koster, p. 42.

λιγύς Pers. 332, 468, Ag. 1146, Suppl. 112; cf. Σ 569, Ι 186, θ 67, etc.

λιθάς Sept. 158 *shower of stones*. In ψ 193 λιθάδεσσι is to be translated *stones*. The use of *νιφάς* is to be compared, which in Homer is *snowflake*, in later writers *snow-storm*.

λισσάς Suppl. 795. This feminine form of the epic λισσός is used in Plutarch as *bare, smooth*. The epic adjective λισσός, which is found only in the Odyssey, was interpreted by Aristarch as *smooth*. γ 293 λισσή αἰπειά τε εἰς ἀλα πέτρη; ε 412 λισσή δ' ἀναδέδρομε πέτρην. In Apoll. Rhod. 2, 382 λισσή νῆσος, the word is to be translated *rough*. In the passage from Aeschylus cited above, ή λισσάς αἰγίλιψ ἀπρόσδεκτος οἰδόφων κρεμάς γυπιάς πέτρα,¹ the word is translated *rugged*, and is regarded as an instance of an Homeric word whose meaning was doubtful in the time of Aeschylus.²

λίσσομαι Suppl. 748. Here Aeschylus follows the Homeric usage of the word.³

λοιγός Cho. 402, Suppl. 679; cf. Α 67, Ε 603, Pind. N. IX 37.

λόφος Sept. 384, 399; cf. χ 124, etc.

μαιμάω Suppl. 894. In Homer the word is found in the Iliad only. Ε 670, Ν 75, etc.

μαργός Prom. 884, Sept. 475, Eum. 67, Suppl. 741; cf. Sept. 687 δοριμαργός; cf. Homer, π 421, ψ 11, σ 2; cf. μαργάω Suppl. 758, Sept. 380. Homer μαργαίνω Ε 882.

μάρπτω Eum. 597; cf. Φ 489, etc.

μάσσων Ag. 598, Pers. 440, 708, Prom. 629. The word occurs but once in Homer, θ 203.

ματάω Prom. 57, Sept. 37, Eum. 142; cf. Ε 233, Π 474, Ψ 510.

μεγαίρω Prom. 626; cf. Ο 473, Ψ 865, γ 55, etc.

μελαθρον Ag. 1434. The plural form is more usual in Aeschylus. Ag. 116, 518, 770, 851, 957, 1333, 1575, Cho. 343, 789, 1065, Fr. 386; cf. Β 414, σ 150, λ 278, etc.

μελάνδετος Sept. 43 ταυροσφαγοῦντες ἐσ μελάνδετον σάκος; cf. Ο 713, the only occurrence of the word in Homer: πολλὰ δὲ φάσγανα καλὰ μελάνδετα κωπήεντα.

μελπω *to sing* Aesch. Ag. 244, 1445; cf. Σ 604, δ 17, h. XIX 21

¹ Cf. Β 633 Διγίλιπα τρηχεῖαν.

² Cf. ἀπτερος, p. 70.

³ Koster, p. 22: "verbum λίσσομαι in Homeri carminibus aut dicitur de hominibus homines obsecrantibus, aut de deis deos, non de hominibus ad deos precantibus." Cf. Homer, Α 174, 502.

(Σ 604 is rejected by Aristarch). The usual meanings in Homer are *to celebrate* and *to dance*.

μέλεος Sept. 779, 876, 878, 947, Ag. 716, Cho. 1007, Suppl. 111; cf. Φ 473, Ψ 795, ε 416.¹

μέμονα Sept. 686; cf. Μ 304, Σ 176. This epic-Ionic form is found in Hdt. 6, 84.

μέροπες Suppl. 89 μερόπεστις λαοῖς; cf. Α 250 δόο μὲν γενεὰν μερόπων ἀνθρώπων; cf. Γ 403, Ι 340, Δ 28, Σ 342, etc.

μῆτις Prom. 906, Cho. 626, Suppl. 61, 971; cf. Β 169, 636, Η 47, Λ 200, Ψ 315, Κ 226, etc.

μινύθω *to waste away* is used in the lyric passages of tragedy. Sept. 920 δακρυχέων ἐκ φρενὸς ἀ κλαιομένας μον μινύθει; Eum. 374 δόξαι τακόμεναι κατὰ γᾶς μινύθουσιν ἀτιμοι; cf. δ 467 μινύθει δέ μοι ἐνδοθεν ἡτορ.

μογέω Ag. 1624, Prom. 275, 603. Homer (transitive), π 19, β 343, τ 483, etc.; (intransitive) Δ 636, Μ 29, etc.

μωμάω Ag. 277; cf. Γ 412.

νάῖος (epic νῆῖος) Pers. 279, 336, Suppl. 2, 719; cf. Ο 410, Ι 384, 498.

νέμεσις Sept. 235 *invidia*; cf. Σ 80.²

νέρθεν Cho. 40, Prom. 152, Pers. 637. Compare ἐνερθε Cho. 125, Eum. 275, etc.; cf. Α 282, 535, etc.

νηλεῶς Prom. 240, Cho. 242. νηλής Prom. 42. In Prom. 240 Μ reads ἀλλ' ἀνηλεῶς. The change ἀλλὰ νηλεῶς makes the form correspond to Cho. 242 and to the Homeric phrase. Cf. Ι 632, Π 33, 204, Τ 229, Δ 348, etc.³

νῆστις. Homer and Aeschylus use the adjective in the sense of *fasting*—Homer of persons and Aeschylus with abstract nouns. Prom. 574, 600, Cho. 250, Ag. 193, 331, 1017, 1621; cf. Homer, σ 370, etc.

νόστος Pers. 8, 861, 935, Ag. 812, 988 in Homeric sense *return*; cf. Β 155, Κ 509, α 87.⁴

νόστιμος Pers. 261 καύτὸς δ' δέλπτως νόστιμον βλέπω φάος; cf. α 9 αὐτάρ δ τοῖσιν ἀφείλετο νόστιμον ἡμαρ; Pers. 797, Ag. 343, 618, 1238.

νόσφιν, Suppl. 239, is the only occurrence of the word in tragedy. Cf. Ι 348, Φ 135.

νωμάω Sept. 3 οἴακα νωμῶν βλέφαρα μὴ κοιμῶν ὑπνῳ; cf. μ 218 νῆδες γλαφυρῆς οἰήτα νωμᾶς. Compare for thought Β 24, ε 270.⁵ Compare

¹ Cf. Koster, p. 75.

² Cf. Koster, p. 72.

³ Koster, p. 80.

⁴ Koster, p. 34.

⁵ Cf. Part III, p. 74.

for figure Pind. P. I 86 *νόμα δικαίω πηδαλίω στρατόν*. *νομάω*, of weapons, Sept. 542 *ἐν σάκει . . . Σφίγγα . . . ἐνόμα*; Pers. 321 *πολύπονον δόρυ νομάν*; Cho. 162 *αὐτόκωπα νομάν βέλη*; cf. E 594 *ἔγχος ἐνόμα*, φ 393 *τόξον ἐνόμα*.

νόμυμος Pers. 1003; cf. Homer, M 70, N 227, etc.

ὅβριμος Sept. 794 *ἀνδρῶν ὅβριμων*, Ag. 1411 *μίσος ὅβριμον ἀστοῖς*. Homer uses the epithet of Ares, Achilles and Hector, also with the noun *ἔγχος*. Cf. E 845, Θ 473.

ὅδοιπόρος Ag. 901; cf. Ω 375 *ὅς μοι τοίονδ' ἡκεν ὅδοιπόρον ἀντιθολῆσαι*. *οἰζύς* (epic *οἰζύς*) Ag. 756, 1461, Eum. 893, Suppl. 875; cf. Z 285, N 2, Θ 529, etc.

οἶος Ag. 131 *οἶον* (adverb), Pers. 651. M *οἶον*, Paley *οἶον*, Wecklein *θεῖον*. Cf. B 247, 555, etc. The word remains longer in compounds: Suppl. 795 *οἰόφρων*.

οἶτος Suppl. 64. Homer, Γ 417, Θ 34, 354, 465.

ὅκριστης Prom. 282 *ὅκριστην χθονί*, Sept. 300 *χέρμαδ' ὅκριστην*; cf. Δ 518 *χέρμαδίφ γὰρ βλῆτο παρὰ σφυρὸν ὅκριστην*; Θ 327, M 380, Π 735. *ὅλεκω*, Prom. 564, is an epic word used once by Sophocles (Tr. 1013). Cf. Η 18, Θ 279, Λ 150.

ὅλως Prom. 554, Sept. 768, 974, 975 *funestrīs fatalis*, Pers. 962, Suppl. 842 (Herm.) *perditus*; cf. Homer, ν 201, Γ 133 *funestrīs*.

ὅλιγοδρανία Prom. 548; cf. X 337 *τόν δ' ὅλιγοδρανέων προσέφη κορυθαίολος Ἐκτωρ*.

ὅλλυμι. This verb is frequent in Aeschylus, especially in the sense *to lose*, which is common in Homer. Ag. 54, Eum. 148; cf. B 115, X 104, Ω 46, etc.

ὅμήγυροις Ag. 4 *νυκτέρων ὅμήγυριν*, Cho. 10 *ὅμήγυρις—γυναικῶν*; cf. Υ 142 *ἄψ ίμεν οὐλυμπόνδε θεῶν μεθ' ὅμήγυριν ἄλλων*; cf. h. Merc. 332, Pind. Is. VII (VI) 46 *ὅμάγυριν Ζηνός*.

ὅμφα (epic *ὅμφή*) Suppl. 808 *ἴνε δ' ὅμφαν οὐρανίαν*. In Homer the word is usually applied to a divine voice. Υ 129 *εὶ δ' Ἀχιλεὺς οὐ ταῦτα θεῶν ἐκπεύσεται ὅμφῆς*; cf. Pind. N. X 34.¹

ὅμῶς is used for *ὅμοίως* in Homer, Theognis, and sometimes in tragedy. Prom. 736, Eum. 389, 692, Α 196, 1 605.

ὅνομαι Suppl. 336; cf. Ω 241, Ε 379, etc.

ὅπάων Suppl. 492, 954, Cho. 769; cf. Η 165, P 258, P 610, Ψ 360.

ὅπτήρ. In prose *ὅπτήρ* has the meaning *eye-witness*, but in Aesch. and in Homer it means *a spy*. Suppl. 185; cf. Ε 261, Ρ 430.

ὅρέσκοος Sept. 532. Epic *ὅρεσκός* Α 268, Ι 155; cf. Alcman 60, θῆρες τ' ὅρεσκῷοι.

¹ Koster, p. 14.

δρίνω *Ag.* 1631 ἔξορίνειν; cf. *Homer*, **Β** 294, **II** 377.
 δροθύνω *Prom.* 200; cf. **Φ** 312, **Ο** 572, **ε** 292, etc.
 δρχαμος *Pers.* 129; cf. **ξ** 22, **Ι** 21, **ο** 351, **π** 36, **Ξ** 102, etc.
 δροολοπεῖται *Pers.* 10; cf. *h. Merc.* 308 δροολοπεύεις.
 οὐδας *Ag.* 503, *Suppl.* 1030, *Pers.* 163; cf. **Μ** 192, **ν** 395.
 οὐπω *Prom.* 982, *Sept.* 514, *Pers.* 645, *Ag.* 678, **Ι** 112, *Cho.* 747,
Eum. 590, *Fr.* 280, **5**; cf. **Β** 122, 553, **Γ** 169, **Ι** 148, etc.

οὐπως *Prom.* 549; cf. **Β** 553, **Γ** 306, **Δ** 320, etc.
 οὐτιδανός *Sept.* 361; cf. **Α** 231, etc.
 δφρα *Cho.* 359, *Eum.* 339. The word is used once by Sophocles,
 but never by Euripides. Cf. **Β** 440, **Α** 118, etc.
 δψ *Suppl.* 60; cf. **Β** 182, **Κ** 512, **Υ** 380, **ω** 535, etc.

πάγχν *Sept.* 641. The word does not occur elsewhere in
 tragedy, and the authenticity of this line is questioned. Cf. **Ξ** 143,
Μ 165, **δ** 825.

πάγχαλκος *Sept.* 591; cf. **θ** 403, **σ** 378.

παιδνός. In *Ag.* 479 the word appears as an adjective. Cf.
Homer's use of the noun in **φ** 21, **ω** 338.

παλιμπλάγκτος *Prom.* 838; cf. παλιμπλαγχθείς **Α** 59, **ν** 5.

παλίνορτος *Ag.* 149; cf. παλίνορτος **Γ** 33.

παλίντονος *Cho.* 160; cf. **Θ** 266.

παμμήτωρ γῆ *Prom.* 90; cf. *Hom. h.* XXX **ι** γαῖαν παμμήτειραν.

παπταίνω is rare in tragedy, but common in Pindar. *Prom.* 334;
 cf. *Hom. Δ* 200, **Ρ** 115, **Δ** 497, etc.¹; *Pind. P.* III 22.

παράօρος *Prom.* 363 (so *M*, but some MSS have the epic form
 παρήօρος) καὶ νῦν ἀχρεῖον καὶ παράօρον δέμας κεῖται; cf. **Η** 156 ἔκειτο
 παρήօρος ἔνθα καὶ ἔνθα.

παρεά is used in the plural in *Homer*, and is a rare form in
 prose. *Prom.* 400 παρειὰν νοτίοις ἔτεγζα παγᾶς; *Suppl.* 70 δάπτω τὰν
 ἀπαλὰν Νειλοθερῆ παρειάν; Cf. **Σ** 123 παρειάων ἀπαλῶν.

παρεῖπον *Prom.* 130 should be compared with **ζ** 337. In the
Iliad the antepenult is long (except in **Α** 555), but in *Aesch.* it is
 short.

παρασταδόν *Cho.* 983; cf. **κ** 173, 547, **μ** 207, etc.

πάρος *Ag.* 1057 (Musgrave for πυρός), *Prom.* 405, *Sept.* 424, 455,
Suppl. 936, *Cho.* 367; cf. **Λ** 573, **Ο** 316, **Μ** 221, **Σ** 245, etc.

παχνόω. The word is essentially poetic, although it is found in
Plutarch and other late prose-writers. *Cho.* 83 κρυφαίοις πένθεσιν
 παχνουμένη; cf. **Ρ** 112 τοῦ δ' ἐν φρεσὶν ἀλκιμον ἥτορ παχνοῦται.

¹ Cf. Koster, p. 43.

πελάζω is used in a causative sense in Prom. 155; cf. γ 291, ο 482.
πελειάς Sept. 294, Suppl. 223; cf. Ε 778.¹

πέλω is a poetic word, but is found in late Ionic and Doric prose. Prom. 895, Pers. 526, 792, Ag. 392, 500, 939, 971, 1124, Cho. 304, 534 (Dind.), Eum. 233, 281, 588, 910, Suppl. 81, 240, 339, 458, 620, 784, 801, 988, 1034, 1051.

πέλομαι Eum. 149, 199, Ag. 255, Suppl. 810, 122, Fr. 449, 3²; cf. Γ 3, Ψ 431.

πελώριον Prom. 151; cf. Ε 395, Η 208.

πέπων, when it occurs in prose, means *ripe*, but in Homer and in Aeschylus it is used in the sense *kind, gentle*. Ag. 1365, Eum. 66; cf. Ε 109.

πέρθω Pers. 178, 1056, Sept. 325; cf. Δ 291, Μ 15, etc.

πήληξ Sept. 106 δ χρυσοπήληξ δάιμον (of Ares); cf. Ν 805 ἀμφὶ δέ οἱ κροτάφοισι φαεινὴ σείετο πήληξ, Θ 308, Π 797. The word *χρυσοπήληξ* occurs in the following passages: Eur. Phoen. 959, Hom. h. VII Ι Ἀρες ὑπερμένεται βρισάρματε χρυσοπήληξ. Aristophanes, in Ran. 1016, makes Aeschylus say that through the 'Septem' he made the citizens: πνέοντας δόρυ καὶ λόγχας καὶ λευκολάφους τρυφαλείας | καὶ πήληκας καὶ κνήμιδας καὶ θυμοὺς ἐπταβοείους.

πινύσκω Pers. 830; cf. πινύσσειν Ζ 249.

πιφαύσκω Pers. 661, Ag. 23, Cho. 279, Eum. 620. This epic word is used neither by Sophocles nor by Euripides. Cf. Κ 478, μ 165, etc.

πνοή for prose *πνεῦμα* and epic *πνοιή*. Prom. 88, 800, Ag. 192, 654, Sept. 63, 115, Suppl. 136; cf. Δ 622. Aeschylus also uses the prose word *πνεῦμα*: Prom. 1047, 1086, Pers. 110, Suppl. 167, 176, etc.

πολιαίνομαι Pers. 109 ἔμαθον δ' εὐρυπόροιο θαλάσσης πυλιαινομένης πνεύματι λάθρῳ | ἐσορᾶν πόντιον ἄλσος, cf. Α 350 θν' ἐφ' ἀλὸς θαλάσσης πολιῆς, Ν 682, etc. Cf. πολιός Suppl. 673 δι πολιῷ νόμῳ αἰσαν δρθοι.

πολλάκι Suppl. 120, 131, Sept. 227.

πολυδάκρυτος Cho. 333; cf. τ 213.

πολύπλαγκτος Suppl. 571 πολύπλαγκτον ἀθλίαν οἰστροδόνητον 'Ιώ, cf. ρ 425 ληστῆροι πολυπλάγκτοισι ἀνήκει, υ 195 πολυπλάγκτους ἀνθρώπους.

πολύπυρος Suppl. 555; cf. Δ 756, Ο 372, etc.

πόντονδ' Suppl. 34 ξν δχω ταχύρει, πέμψατε πόντονδ', cf. ι 495 δις καὶ νῦν πόντονδε βαλάν βέλος ἤγαγε νῆα, κ 48 τοὺς δ' αἰψ' ἀρπάξασα φέρεν πόντονδε θύελλα.

¹ Cf. Part III, p. 78.

² See Koster, p. 35 ff.

ποτάμαι Suppl. 656, Sept. 84, Ag. 576, 977, Cho. 390, Eum. 378, Fr. 270; cf. B 462.

ποτωίσσομαι Prom. 530; cf. I 381.

πότνια as an epithet of goddesses occurs in Sept. 152 δ *πότνι'* Ήρα, 887 *πότνι'* Ερινύς, and Cho. 722 δ *πότνια χθὼν καὶ πότνι'* ἀκτὴ χώματος, cf. A 357, Δ 795, Ω 126, Ξ 197, etc.

πραπίδες Ag. 380, 802, Suppl. 92; cf. A 608, Ω 514, etc.

πρόμος Ag. 200, 410, Eum. 399, Suppl. 904. In Aeschylus and the other tragedians the meaning of the word is *princeps*; in Homer it is equivalent to *πρόμαχος*. Ο 293, λ 493, etc.

πτερόεις Suppl. 557, 1000; cf. A 201, B 7, etc.

πτολίπορθος Ag. 783 βασιλεῦ Τροίας *πτολίπορθ'*, cf. Pers. 65 δ *περσέπολις στρατός*, and Ag. 472 *πτολιπόρθης*; B 278, 728, etc.; Pind. O. VIII 35.

πωλέομαι Prom. 645; cf. A 490, ρ 534, χ 352.

ῥάιω Prom. 189; cf. ε 221, θ 569, ν 151, Π 339, etc. Cf. *διαρραίω* Prom. 236.

ῥέιω Sept. 105, Cho. 316, Eum. 789; cf. B 802, Ι 647, etc.

ῥίμφα Ag. 407 (the only occurrence of the word in tragedy); cf. Ζ 511, Ν 30 and Pind. Is. II 3.

ῥυσίπολις Sept. 131 *ῥυσίπολις γενοῦ*, Παλλὰς, δ θ' ἵππιος *ποντομέδων* ἀναξ, cf. Ζ 305 *Πότνι'* Αθηναίη, ἐρυσίπτολι, δία θεάων.

σεύομαι. Aeschylus uses *σύθην*, *συθείσ*, *σύμενος* and other forms from *σοῦμαι*, which is not an epic word. From *σεύω* we have forms in Ag. 746, Eum. 1007, Próm. 135, Pers. 865, Sept. 942; from *σοῦμαι*, in Pers. 25, Sept. 31, Suppl. 836, 842; cf. Homer *σεύω*: Ο 272, Δ 549, ξ 35, etc.

σκηπτουχία Pers. 297; cf. *σκηπτοῦχος* B 86, β 231, etc.

σμερδόνις Prom. 355; cf. Ε 742 Γοργείη—*σμερδόνη*.

στείχω Prom. 81, 708, 1090, Sept. 297, 467, Ag. 81, 1657, Cho. ΙΙ, Ι7, 554, 675; cf. Δ 331, Ι 86, etc.¹

στενάχω Prom. 99; cf. ε 429, ι 306, Α 364, Ψ 60, etc.

στεῦγαι Pers. 49; cf. Γ 83, λ 584, ρ 525.

στίξ is epic for the prose word *στίχος*. Sept. 925; cf. Π 173, etc.

στονόεις Prom. 406, Pers. 1053; cf. Θ 159, φ 60, etc.

στροφοδινέομαι Ag. 51 *τρόπον αἰγυπτῶν οἴτ'*—*στροφοδινοῦνται*, cf. *στρεφεδινέω* found in Homer and in Quintus Smyrnaeus (13. 6); Π 792 *στρεφεδίνηθεν δέ οἱ θσσε.*

¹ Cf. Koster, pp. 37, 38.

τάρβος Suppl. 736, Sept. 289, Pers. 696, Ag. 858, Cho. 547; cf. Ω 152, 181.

ταρφύς Sept. 535; cf. Δ 387, Ο 472, etc. It is to be noted that *ταρφύς* follows the epic usage in having no feminine form.

τάχα in Homer is used only of time. For this epic use cf. Sept. 261, 659, Ag. 489, 1161, 1172, 1649, Cho. 305, 965, Eum. 419, 454, 597, 729, Suppl. 862; cf. Α 205, etc.

τέθηπα ἔταφον Pers. 1000. Homer *ταφάν*: I 193, π 12, etc.

τελέθω Suppl. 691, 1040, Ag. 100, 466; cf. Η 282, 293, I 441, etc. This epic word does not occur in Sophocles.

τέκος Suppl. 347, Sept. 203, 677, Eum. 534; cf. Σ 63, Χ 453, Ω 36, etc.

τέρην Suppl. 998; cf. Γ 142, Ν 180.

τέτμον Suppl. 807. *τέτμω* is Hermann's emendation for *τέμνω* of the MSS. The word occurs nowhere else in tragedy. Cf. Δ 293, Ζ 515, etc.

τεύχω is found in all epic and lyric poetry, but is rare in Sophocles and Euripides. Sept. 388, 835, Prom. 1090, Pers. 189, Ag. 150, 731, 751, 970, Cho. 730, Eum. 125, 353, 668, 802, Suppl. 86, 306¹; cf. Κ 6, σ 350, etc.

τιώ Sept. 77, 775, Ag. 259, 531, 706, 775, 942, Cho. 629, Eum. 171, 948, Suppl. 853, 1037; cf. I 238.

τλητός Prom. 1065; cf. Ω 49.²

τρομέων Prom. 542, Pers. 64; cf. Η 151 and Ο. Sm. 12. 506. The word is used neither by Sophocles nor Euripides.

τλῆμι (*τλάω*) Suppl. 240, 326, 429, Prom. 657, 704, Ag. 224, 1290, 1453, Cho. 433, 753, Sept. 756; cf. Β 299, Ε 383.

ὑδρηλός Pers. 613, Suppl. 793; cf. ι 133.

ὑπερθρώσκω Ag. 297, 827, Suppl. 874. With Ag. 827 *ὑπερθορῶν* δὲ πύργον διμηστῆς λέων compare Ε 161 ὡς δὲ λέων ἐν βουσὶ θορῶν ἐξ αὐχένα ἄξη.

ὑπέρτατος Pers. 155 δὲ βαθυζώνων ἄνασσα Περσίδων *ὑπερτάτη*, Suppl. 672 Ζῆνα—τὸν Ζένιον δ' *ὑπέρτατον*, cf. Μ 381, Ψ 451; cf. Ο. IV 1 ἔλατήρ *ὑπέρτατε* βροντᾶς ἀκαμαντόποδος Ζεῦ.

ὑψήγορος Prom. 318; cf. epic *ὑψαγόρης*: α 385, β 85, 303, ρ 406, etc.

ὑπέροχον Prom. 429, Μ *ὑπειρ*; cf. Ζ 208 αἰὲν ἀριστεύειν καὶ *ὑπέροχον* ἔμμεναι ἄλλων.

¹ Cf. Koster, p. 46.

² Cf. Koster, p. 77.

φάσγανον Ag. 1262 θήγονσα φωτὶ φάσγανον, cf. Ψ 824, λ 424.

φάτις is a poetical word used also by Herodotus. In Aeschylus the word is used as *dictum* or *sermo* Sept. 841, Pers. 227, 521, Ag. 456, 611, 1132, Eum. 380; as *fama* Ag. 9, 276, 631, 868, Cho. 736, 839, Suppl. 294; as *lingua* Ag. 1254. In Homer the word is used as *sermo* and *fama*; cf. φ 323, ζ 29, ι 460.¹

φέριστος Sept. 39; cf. ζ 123, Ω 387, α 405, ι 269, etc.

φέρτερος Prom. 768; cf. Α 176, Γ 431, Ρ 168, etc.; Pind. Is. VII 33.

φλεγέθω Suppl. 87 πάντα τοι φλεγέθει, cf. Ρ 738 πῦρ, τό τ' ἐπεσσύμενον πόλιν—φλεγέθει, Ψ 197 ὅφρα τάχιστα πυρὶ φλεγεθοίατο νεκροί.

χαμάδις Sept. 357. This is the only occurrence of the word in tragedy. Cf. ζ 147.

χάρμα Pers. 1034 χάρματα δ' ἔχθροῖς, Ag. 266 πεύστει δὲ χάρμα μεῖζον ἐλπίδος κλύειν, Eum. 983 χάρματα δ' ἀντιδιδοῖεν κοινοφίλει διανοίᾳ, cf. Ψ 342, ζ 185, etc.

χερμάδ' Sept. 300. Homer χερμάδιον, cf. ὀκριόεις.²

χρίμπτω Prom. 713, Eum. 185, Suppl. 790, Sept. 84. κ 516 is the only case where the simple verb occurs in Homer, but the compounds are frequent.

ἀκύπτερος, Suppl. 734, is used of ships. Cf. Ν 62 ὁστ' ἵρηξ ἀκύπτερος ὥρτο πέτεσθαι.

ὁστε in the sense of ὁς is found often in Aeschylus. Prom. 452, Sept. 62, Pers. 424, Ag. 628, 884, 1671, Cho. 421, Suppl. 751, Fr. 33.

¹ See Koster, p. 14.

² See p. 52.

PART III.

TRACES OF EPIC INFLUENCE IN

- a. SYNTAX.
- b. SUBJECT-MATTER.
- c. STYLE.
 - 1. Phrases.
 - 2. Figures.

SYNTAX.

Passages will now be noted in which the Aeschylean syntax differs from the Attic norm and can be paralleled by Homeric usage.

Uses of the Cases.—Accusative. In Pers. 159 the accusative occurs after a verb of motion without a preposition. *ικάνω χρυσεοστόλμους δόμους*, cf. E 868 *ἴκανε "Ολυμπον*, o 216, etc. Genitive. Cho. 183 *κάμοι προσέστη καρδίας κλυδώνιον | χολῆς*. Mr. Sidgwick regards *καρδίας* as the epic local genitive.¹ Cf. Cho. 389 *φρενὸς οίον ἔμπας ποτᾶται*, Ag. 1056 *τὰ μὲν γὰρ ἔστιας μεσομφάλον | ἔστηκεν ἡδη μῆλα*. Klausen's explanation of *ἔστιας* as genitive of place is opposed by Paley, who says: "It seems best with Peile and Conington to explain 'for as regards the family altar' (or 'the things belonging to the family altar')." If the local genitive occurs at all in Aeschylus (as Paley admits in his note on Cho. 389), it seems best to regard all the passages cited as examples of its use.

In Cho. 763 occurs an instance of the epic use of the genitive for the person about whom something is heard.² *τεθηκότος δὲ νῦν τάλαια πεύθομαι*, cf. P 102 *εἰ πον Αἴαντός γε βοὴν ἀγαθοῖο πυθοίμην*. The somewhat unusual use of *βλάπτειν* in the sense *to hinder*, with the genitive of separation (Ag. 120), may be closely paralleled in Homeric usage. Ag. 120 *βλαβέντα λοισθίων δρόμων*; cf. a 195 *ἄλλα νυ τόν γε θεοί βλάπτουσι κελεύθουν*.

Locative. The locative case survives in Suppl. 772 *ὅρμη*, Ag. 27, 718, 862 *δόμοις*, Cho. 167 *τάφῳ*, and Pers. 976 *χέρσῳ*. *δόμοις* Ag. 578 and Cho. 885 are also cited, but both may be better explained as datives.

Use of prepositions. *ἐν*. Mr. Sidgwick, in his note on Cho. 36 *γυναικείοισιν ἐν δώμασιν θαρύς πίτνων*, cites the use of *ἐν* with the dative, instead of *εἰς* with the accusative, after a verb of motion, as

¹ Monro, Hom. Gram., §149.

² Monro, §151, d, 2.

epic. With this passage should be compared Ag. 565 *εὐτε πόντος* *ἐν μεσημβριναῖς κοίταις*—*εῦδοι πεσών*, Ag. 1128 *πίτνει δ'* *ἐν ἐνύδρῳ τεύχει*, Ag. 1172 *έγω δὲ θερμόνους τάχ'* *ἐν πέδῳ βαλῶ*, Eum. 787 *κηλίδας ἐν χώρᾳ* *βαλεῖ*, 858 *σὺ δὲ* *ἐν τόποισι τοῖς ἐμοῖσι μὴ βάλῃς*, Eum. 781 *ἐν γῇ—ἰὸν—* *μεθεῖσα*, and Ag. 1450 *μόλοι τὸν αἰεὶ φέρουσ'* *ἐν ἡμῖν | μοῖρ'* *ἀτέλευτον* *ὑπνον*. In Cho. 952 *ὸλέθριον πνέοντα* *ἐν ἔχθροῖς κότον*, *ἐν*, the reading of M, is retained by Franz, Dindorf, Klausen, Peile and Wecklein, but Schutze and Paley read *ἐπ'*.

ἐπί. Wecklein notes the unusual force of the preposition in Sept. 714 *μή λθῃς ὅδον σὺν τάσθ'* *ἐφ' ἐβδόμαις πύλαις*, and compares E 327 *ηνοιν ἐπὶ γλαφυρῆσιν ἐλαυνέμεν*. Paley's comment on the case is as follows: "The dative is rather unusual (i. e. *ὅστε εἴναι ἐπί*), but was probably preferred, to avoid ambiguity with *τάσθε*." In support of Paley's interpretation, o 499 *ἐκ δὲ καὶ αὐτοὶ βαῖνον ἐπὶ* *φῆγμάνι θαλάσσης* should be compared, where the idea of motion is supplemented by the idea of rest at the place reached.¹

Subjunctive. Conditional sentences. The following conditions expressed by *εἰ* and the subjunctive occur in Aeschylus: Suppl. 91 *κορυφῇ Διὸς εἰ κρανθῇ πρᾶγμα τέλειον*, 400 *εἰ πού τι μὴ τοῖον τύχῃ*, Pers. 791 *μηδ' εἰ στράτευμα πλεῖον γὰρ τὸ Μηδικόν*, Ag. 1328 *εἰ δὲ δυστυχή*, and Eum. 234 *εἰ προδῶ σφ' ἔκών*. With these should be compared the instances of conditional relative clauses expressed by the subjunctive without *ἄν*: Suppl. 124 *ὅπόθι θάνατος ἀπῆ*, Eum. 211 *τί γάρ, γυναικὸς ήτις ἄνδρα νοσφίσῃ*, Eum. 661 *ἴστωσεν ἔρνος, οἵσι μὴ βλάψῃ θεός*, Eum. 336 *θνατῶν τοῖσιν αἰτουργίαις ἔνυπέσωσιν μάταιοι*, Eum. 618 *δὲ μὴ κελεύσῃ Ζεὺς Ὀλυμπίων πατήρ* (where Goodwin reads *κελεύσῃ* and Paley *κελεύσαι* for MSS *κελεύσει*), Ag. 766 *φιλεῖ δὲ τίκτειν "Υβρίς μὲν παλαιὰ νεά— | ζονσαν ἐν κακοῖς βροτῶν | "Υβρίν τότ' ή τόθ' ὅτε τὸ κύριον μόλῃ* (where Klausen reads *ὅτε* for MSS *ὅταν*), Sept. 338 *πολλὰ γάρ, εὐτε πτόλις δαμασθῇ*, Sept. 818 *ἔξοντι δὲ ήν λάθωσιν ἐν ταφῇ χθόνα*. These constructions can be traced to the Homeric usage in similar clauses.² *εἰ* with the subjunctive occurs frequently in Homer in anticipatory conditions, whether general or particular, and in the general conditions is preferred to *ἔάν*. In corresponding conditional relative clauses the same holds true, the subjunc-

¹ Prepositions in Aeschylus are frequently separated by tmesis from the verbs with which they are compounded; e. g. *ἀπό* Ag. 165; *ἐπί* Pers. 669, Eum. 378, Cho. 395; *σύν* Cho. 460, 908, Ag. 586; *ὑπό* Prom. 574, 877, Ag. 449, 1215; *ὑπαί* Ag. 944; *διά* Sept. 789; *ἀμφί* Pers. 457.

² Trans. A. P. A. XXII, p. 90. Conditional Sentences in the Greek Tragedians, by Prof. Clapp.

tive without *ἄν* being especially frequent in relative clauses corresponding to general anticipatory conditions, or to the "present general" conditions of Mr. Goodwin's classification.¹ The fact, moreover, that Pindar uses *εἰ* with the subjunctive, never *έάν*, and that Callinus, Tyrtaeus, Solon and Theognis occasionally employ the construction, favors the further conclusion that the usage of Aeschylus is not merely a Homeric reminiscence, but an actual survival of the epic construction.

Optative. Prom. 292 οὐκ ἔστιν ὅτῳ μείζονα μοῖραν | νείμαιμ' ή σοι, Ag. 620 οὐκ ἔπως λέξαιμι τὰ ψευδῆ καλά, Cho. 172 οὐκ ἔστιν ὅστις πλὴν ἐμοῦ κείρατο νιν, cf. Cho. 595 τίς λέγοι, etc. Ag. 1374-6 πῶς γάρ τις ἔχθροις ἔχθρα πορσύνων, φίλοις | δοκοῦσιν εἶναι, πημονὴν ὀρκύστατον | φράξειν ὑψος κρείσσον ἐκπηδήματος, Elmsley emends and reads ὀρκύστατ' ἄν, but this gives *ἄν* a very unusual position. It is impossible for us to give, even in outline, the various opinions presented by Mr. Earle,² Mr. Sidgwick,³ Mr. Goodwin⁴ and others⁵ in regard to these optatives. It will be sufficient, however, to refer to Mr. Hale's summary of the discussion in the last volume of the Transactions of the American Philological Association.⁶ If the tentative conclusion there reached, that the verbs in question are potentials in the strict sense, should be firmly established, the citation of these passages as instances of the effect of epic construction on the syntax of Aeschylus will not have proved irrelevant. Examples of the potential optative without *ἄν* may be found in the following verses from the Iliad: T 321, K 247, 557; cf. B 687.

In the poets, especially in Homer, the simple optative may express a command or a prohibition in a sense approaching that of the imperative.⁷ Examples of this use are found in Aeschylus in Prom. 1049 and 1051, Ag. 945 and Cho. 889; cf. Δ 791 and δ 735.

The optative with *εἰ* occurs in a wish in Sept. 260 *αἰτομένῳ μοι κοῦφον εἰ δοίης τέλος*. This construction is found four times in Homer: K 111, Ο 571, Π 559, Ω 74.⁸

¹ Cf. G., M. T., §§468, 538, 453, 539.

² Class. Review, March, 1892.

³ Sidgwick, Ag. 620, n.

⁴ G., M. T., App. I, p. 384.

⁵ Jebb, O. C., §170, n. and App. I; Verrall, Ag. 620, n.

⁶ W. G. Hale, Deliberatives in Greek: Trans. A. P. A., vol. XXIV, pp. 156-205, especially p. 202.

⁷ G., M. T., §725.

⁸ Ibid., §723.

Infinitive. The infinitive is used instead of the imperative in Prom. 712 οῖς μὴ πελάξειν,¹ cf. A 20, 582, B 10, etc. In Sept. 75 μῆποτε σχεθεῖν and 253 θεοὶ πολίται μὴ με δουλείας τυχεῖν, the infinitive is employed to express a wish or prayer²; cf. B 413.

A few points in regard to the syntax of the article remain to be noticed. With participles the article is omitted in Suppl. 123, 443, Ag. 38, 59, Sept. 274, Eum. 960; cf. v 79 ὡς ἐμ' ἀστώσειαν Ὀλύμπια δῶματ' ἔχοντες.

The epic position of the article is noted by Sidgwick in Cho. 278 τὰ μὲν γὰρ ἐκ γῆς δυσφρόνων μειλίγματα, cf. Ag. 1056 τὰ μὲν γὰρ ἐστίας μεσομφάλου, ἐστηκεν ἡδη μῆλα, Cho. 639 τὸ δ' ἄγχι πνευμόνων ξίφος, cf. A 383 τὰ δ' ἐπώχετο κῆλα θεοῖο.

SUBJECT-MATTER.

The study of the tragedies of Aeschylus undertaken in this paper has in general been confined to the traces of epic influence in the expression of thought, not in the thought itself. Although it is impossible for us to enter upon any discussion of the religion of Aeschylus as compared with that of Homer, or to compare the two poets in regard to their treatment of myths, a few parallel passages will be cited that may often prove similar in expression as well as in thought, and may perhaps be of some value as material for a more careful study of the themes they suggest. The references that have to do with religious rites will be given first.

Offerings and prayer to gods. Suppl. 23 ὁ πόλις, ὁ γῆ καὶ λευκὸν ὕδωρ, | ὑπατοὶ τε θεοὶ καὶ βαρύτιμοι | χθόνιοι θύκας κατέχοντες. This invocation to the avenging deities should be compared with Γ 276 Ζεῦ πάτερ, Ἰδηθεν μεδέων, κύδιστε μέγιστε, | Ἡέλιος θ' ὁς πάντ' ἐφορᾶς καὶ πάντ' ἐπακούεις | καὶ ποταμοὶ καὶ γαῖα, καὶ οἱ ὑπένερθε καμόντας | ἀνθρώπους τίνυσθον.

Sept. 477 ἀλλ' ἡ θανῶν τροφεῖα πληρώσει χθονί, Cho. 6 πλόκαιμον Ἰνάχω θρέπτήριον. With these references to the payment of "nurture-gifts," the following passages from Homer should be compared: Δ 477 οὐδὲ τοκεῦσιν | θρέπτρα φίλοις ἀπέδωκε and Ψ 141 στὰς ἀπάνευθε πυρῆς ξανθὴν ἀπεκείρατο χαίτην | τήν δα Σπερχειῷ ποταμῷ τρέφε τηλεθώσαν.

Sept. 723. Ἐρινύς is here referred to as the hearer of prayer: πατρὸς εὐκταίαν Ἐρινύν; cf. I 571 τῆς δ' ἡεροφοῖτις Ἐρινύς | ἔκλυεν ἐξ Ἐρέβεσφιν.

¹ G., M. T., §784.

² Ibid., §785.

Pers. 610 φέρουσ', ἀπερ νεκροῖσι μειλικτήρια, | βοός τ' ἀφ' ἀγνῆς λευκὸν εὗποτον γάλα | τῆς τ' ἀνθεμουργοῦ στάγμα παμφαὲς μέλι | λιθάσιν ὑδρηλαῖς παρθένου πηγῆς μέτι | ἀκήρατον τε μητρὸς ἀγρίας ἄπο | ποτὸν, παλαιᾶς ἀμπελου γάνος τύδε. *κ 518* describes a similar libation offered to the dead: ἀμφ' αὐτῷ δὲ χοῖν χεισθαι πᾶσιν νεκύεσσιν | πρῶτα μελικρήτῳ μετέπειτα δὲ ἡδεῖ οἴνῳ | τὸ τρίτον αὐθ' ὑδατὶ ἐπὶ δ' ἀλφίτα λευκὰ παλάνυειν.

Pers. 638 νέρθεν ἄρα κλύνει μουν; Cf. Ω 592 ff. Μή μοι Πάτροκλε σκυδμαίνεμεν, αἱ κε πύθαι | εἰν Ἀιδός περ ἐών ὅτι Ἔκτορα δίον ἔλυσα | πατρὶ φίλῳ.

Offering of πέπλος. Sept. 101 πέπλων καὶ στεφέων πότ', εἰ μὴ νῦν, ἀμφὶ λιτάν' ἔξομεν, Cf. Z 87 ἡ δὲ ξυνάγοντα γεραιὰς | νηὸν Ἀθηναῖς γλαυκώπιδος ἐν πόλει ἄκρῃ | οἴξασα κληῆδι θύρας ἱεροῖο δόμοιο | πέπλον . . . θεῖναι Ἀθηναῖς ἐπὶ γούνασιν ἡγκόμοιο.

In regard to the position of the victim in the sacrifice, it is interesting to compare the description of the sacrifice of Iphigeneia with passages from Homer. Ag. 233 δίκαν χιμαίρας ὑπερθε βωμοῦ | πέπλοισι περιπετῆ παντὶ θυμῷ | προνωπῇ λαβεῖν ἀέρδην, Cf. γ 453 οἱ μὲν ἐπειτ' ἀνέλοντες ἀπὸ χθονὸς εὐρυοδείης | ἐσχον· ἀτὰρ σφάξεν Πεισίστρατος, ὅρχαμος ἀνθρῶν (Cf. Eur. El. 813, I. A. 1022, Lucr. I 85). In connection with these offerings to the gods, it may be well to note the references to the oracle at Dodona and to the fillets of Apollo's priests and priestesses. Prom. 832 τὴν αἰπύνωτόν τ' ἀμφὶ Δωδώνην, ἵνα | μαντεία θώκος τ' ἐστὶ Θεσπρωτοῦ Διὸς | τέρας τ' ἀπιστον αἱ προσίγοροι δρύες, Cf. § 327 τὸν δ' ἐς Δωδώνην φάτο βήμεναι, δῆρα θεοῖσο | ἐκ δρυὸς ὑψικόμοιο Διὸς βουλήν ἐπακούσαι, Π 233 Ζεῦ ἄνα, Δωδωναῖε, Πελασγικὲ, τηλόθι ναίων | Δωδώνης μεδέων δυσχειμέρουν, Ag. 1264 τί δῆτ' ἐμαυτῆς καταγέλωτ' ἔχω τάδε | καὶ μαντεία περὶ δέρη στέφη.

Death, and the punishment of sin. The passages cited below are of interest in showing that many of the conceptions on which Aeschylus based his ideas of the law of righteousness, and of the stern necessity that demands the penalty for every violation of this law, were found in the early Homeric religion. The nature of the life beyond the present, the punishment of sin, and the omnipotence of Fate are the special themes of the passages that are quoted.

Cho. 356 κατὰ χθονὸς ἐμπρέπων | σεμνότιμος ἀγάκτωρ | πρόπολός τε τῶν μεγίστων | χθονίων ἔκει τυράννων; Cf. λ 485 νῦν αὐτε μέγα κρατέεις νεκύεσσιν | ἐνθάδ' ἐών· τῷ μήτι θανὼν ἀκαχίζεν Ἀχιλλεῦ.

Cho. 323-6 τέκνον φρόνημα τοῦ | θανόντος οὐ δαμάζει | πυρὸς μαλερὰ γνάθος | φαίνει δ' ὑπερον ὄργας; Cf. λ 220 ἀλλὰ τὰ μέν τε πυρὸς κρατερόν

μένος αἰθομένοιο | δαμνᾶ, ἐπεὶ κε πρῶτα λίπη λεύκ' ὁστέα θυμὸς | ψυχὴ δ'
ἡντ' ὅνειρος ἀποπταμένη πεπότηται.

Punishment of sin. Cho. 382 Ζεῦ Ζεῦ κάτωθεν ἀμπέμπων | ὑστερό-
ποινον ἄταν | βροτῶν τλάμονι καὶ πανούργῳ χειρὶ; Cf. Δ 160 ἐπερ γάρ τε καὶ
αὐτίκ' Ὁλύμπιος οὐκ ἐτέλεσσεν, | ἐκ τε καὶ ὀψὲ τελεῖ σύν τε μεγάλῳ ἀπέτισαν |
σὺν σφῆσιν κεφαλῆσι γυναιξὶ τε καὶ τεκέεσσιν.

A reference to the divine power that determines that vengeance shall be wrought occurs in Ag. 1284, when Cassandra declares the will of the gods concerning Orestes: ὁμώμοται γὰρ ὄρκος ἐκ θεῶν μέγας | ἄξειν νῦν ὑπτίασμα κειμένον πατρός; cf. a 37 ff. Hermes warned Aegisthus of the fate that would befall him: ἐπεὶ πρό οἱ εἴπομεν ἡμεῖς | Ἐρμείαν πέμψαντες ἐύσκοπον Ἀργειφόντην, | μήτ' αὐτὸν κτείνειν μήτε μνάσσοθάι ἄκοιτιν· | ἐκ γὰρ Ὁρέσταο τίσις ἔσσεται Ἀτρείδαο | ὅππότ' ἀν ἡβήσῃ τε καὶ ἡς ἱμείρεται αἷς, cf. Cho. 910 ἡ Μοῖρα τούτων, ὡς τέκνου, παραιτία, Τ 86 ἐγὼ δ' οὐκ αἰτίος είμι ἀλλὰ Ζεὺς καὶ Μοῖρα καὶ ἡροφοῖτες Ἐρινύες.

Tartarus in Prom. 152 is regarded as beneath the earth: εἰ γὰρ μ' ὑπὸ γῆν νέρθεν θ' Αἴδου τοῦ νεκροδέγμονος | εἰς ἀπέραντον Τάρταρον ἡκεν,
Θ 13 ἡ μιν ἐλών ρίψω ἐς Τάρταρον ἡρόεντα | τῆλε μάλ' ἡχι βάθιστον ὑπὸ¹
χθονός ἔστι βέρεθρον, Cf. Prom. 219 ἐμαΐς δὲ βουλαίς Ταρτάρου μελαμβαθήσ
κευθμῶν καλύπτει τὸν παλαιγενῆ Κρόνον, Cf. Φ 203 ὅτε τε Κρόνον εὐρύοπα
Ζεὺς | γαίης νέρθε καθεῖσε καὶ ἀτρυγέτοις θαλάσσης, Θ 480.

In Pers. 629 the king of those below the earth is invoked: Γῆ τε
καὶ Ἐρμῆ, βασιλεὺν τ' ἐνέρων, | πέμψατ' ἐνερθε ψυχὴν ἐς φᾶς, Cf. Θ 188
Ζεὺς καὶ ἐγὼ τρίταος δ' Αἴδης, ἐνέροισιν ἀνάσσων, Υ 61 ἔδδεισαν δ'
ὑπένερθεν ἀναξ ἐνέρων Αἴδωνεύς, Cf. H. Cer. 34 ἀναξ ἐνέρων Αἰδωνεύς.

The following references to religious thought and customs do not fall under any of the classifications given above:

Prom. 906. Man cannot escape God's knowledge: τὰν Διὸς γὰρ
οὐχ ὁρῶ | μῆτιν ὅπα φύγοιμ' ἄν, cf. Θ 143 ἀνὴρ δέ κεν οὕτι Διὸς νόον
εἰρύσσαιτο, | οὐδὲ μάλ' ἴφθιμος, ἐπειὴ πόλυ φέρτερός ἔστιν.

Prom. 1032 ψευδηγορεύν γὰρ οὐκ ἐπίσταμαι στόμα | τὸ Δίον, ἀλλὰ πᾶν
ἔπος τελεῖ, Α 526 οὐ γὰρ ἐμὸν παλινάγρετον οὐδ' ἀπατηλὸν | οὐδ' ἀτελεύτητον,
δ' τι κεν κεφαλῆ κατανεύσω.

Cho. 568. Reverence is due suppliants: τί δὴ πύλαισι τὸν ἵκετην
ἀπείρυται Αἴγισθος, εἴπερ οἴδεν ἔνδημος παρών; Cf. a 119 βῆ δ' ίθὺς
προθύροιο, νεμεσοσήθη δ' ἐνὶ θυμῷ | ξείνον δηθὰ θύρησιν ἐφεστάμεν, Cf. η 159,
θ 546.

Cho. 1037. The murderer is an exile: φεύγων τόδ' αἴμα κοινόν,
Eum. 656 ποία δὲ χέρνιψ φρατέρων προσδέξεται; Cf. Ω 481, ψ 118.

In any comparison between the subject-matter of the tragedies of Aeschylus and that of the Homeric poems, one of the first themes to suggest itself must be the treatment of the Homeric myths in Aeschylus. Several treatises on this question have already been referred to, but no attempt can be made in this paper to discuss the theories they support, nor to reproduce the material upon which they are based. A few parallels, however, between the myths of Homer and of Aeschylus, together with some more general references to Homeric mythology, will be cited below.

References to gods and heroes.—The description of the abode of *Pan*, found in Pers. 448, suggests a parallel from the Homeric hymns. Pers. 448 *νῆσός τις ἐστὶ πρόσθε Σαλαμῖνος τόπων | βασά, δύνορμος ναυσὶν, ἥν δὲ φιλόχορος | Πάν τέ μιθατεύει ποντίας ἀκτῆς ἐπι.* Hom. h. 19. 6 *οἱ πάντα λόφον νιφόεντα λέλογχε | καὶ κορυφὰς ὄρέων καὶ πετρήεντα κέλευθα.*

The characterization of *Atlas* given in Prom. 349 should be compared with a 53. Prom. 349 *ἔστηκε κίον' οὐρανοῦ τε καὶ χθονὸς | ὕμοις ἐρείθων, cf. a 53 ἔχει δέ τε κίονας αὐτὸς | μακρὰς, αἱ γαῖαν τε καὶ οὐρανὸν ἀμφὶς ἔχουσιν.*

In placing *Typhoeus* in Cilicia, Aeschylus differs from the Homeric tradition. Prom. 351 *τὸν γηγενῆ τε Κιλικίων οἰκήτορα | ἄντρων ιδὼν φύκτειρα, δάσιον τέρας | ἑκατογκάρανον πρὸς βίαν χειρούμενον, cf. B 783 εἰν Ἀρίμοις, ὅθι φασὶ Τυφώεος ἔμμεναι εἰνάς, cf. Pind. P. I 15.*

Teiresias. Sept. 24 *νῦν δὲ ὁ μάντις φησὶν οἰωνῶν βοτὴρ | ἐν ὀσὶ νωμῶν καὶ φρεσὶν πυρὸς δίχα | χρηστηρίους δρυιθας ἀψευδεῖ τέχνη, cf. κ 537, λ 50, 89, 479, μ 272, etc.*

Tydeus. Sept. 424 *γίγας ὅδ' ἀλλος τοῦ πάρος λελεγμένον | μείζων.* Kapaneus is here described as a taller man than Tydeus. For a similar reference to the stature of Tydeus cf. E 801 Τυδεύς τοι μικρὸς μὲν ἔην δέρμας ἀλλὰ μαχητής. The description of Tydeus in Sept. 571 ff. should be compared with that in Δ 370 ff. Sept. 571 *τὸν ἀνδροφόντην, τὸν πόλεως ταράκτορα | μέγιστον Ἀργει τῶν κακῶν διδάσκαλον | Ἐρινός κλητῆρα, πρόσπολον Φόνου | κακῶν τ' Ἀδράστῳ τῶνδε βουλευτήριον.* Δ 372 οὐ μὲν Τυδεῖ γ' ὅδε φίλον πτωσακαζέμεν ἦνε, | ἀλλὰ πολὺ πρὸ φίλων ἐτάρων δητοῖσι μάχεσθαι, | ὡς φάσαν οἱ μιν ἴδοντο πονεύμενον· οὐ γὰρ ἔγωγε | ἥντησ' οὐδὲ ἴδον· περὶ δὲ ἀλλων φασὶ γενέσθαι.

Amphiaraus. Sept. 568 *ἔκτον λέγοιμ' ἀνδρα σωφρονέστατον | ἀλκίν τ' ἄριστον, μάντιν Ἀμφιάρεω βίαν, cf. ο 244 ff. αὐτὰρ Ὁὐκλείης λαοσσόν Ἀμφιάραον | δν περὶ κῆρι φίλει Ζεύς τ' αἰγίοχος καὶ Ἀπόλλων | παντοίην φιλότητ' οὐδὲ ἵκετο γήραος οὐδὸν | ἀλλ' δλετ' ἐν Θήβησι γυναιῶν εἶνεκα δώρων.*

Oedipus. Aeschylus follows the epic tradition that Oedipus was buried at Thebes: Sept. 1004 σῆμα πατρὶ πάρεννον. Contrast the treatment of the myth in Sophocles, and compare Ψ 679 ὃς ποτε Θήβας δ' ἤλθε δεδουπότος Οἰδιπόδαο | ἐς τάφον.

In the development of the tragedy of the house of *Agamemnon*, many close parallels with the Homeric legend occur. The opening passage describing the watch that has been kept for a year should be compared with the account of Agamemnon's return, given in the *Odyssey*. Ag. 1-3 Θεοὺς μὲν αἰτῶ τῶν δ' ἀπαλλαγὴν πόνων | φρουρᾶς ἔτειας μῆκος, ἦν κοιμώμενος | στέγαις Ἀτρειδῶν ἄγκαθεν, κυνὸς δίκην, etc., cf. δ 524 ff. τὸν δ' ἄρ' ἀπὸ σκοπῆς εἶδε σκοπὸς, ὃν ἡα καθεῖσεν | Αἴγισθος δολόμητις ἄγων, ὑπὸ δ' ἔσχετο μισθὸν | χρυσοῦ δοιά τὰλατα' φύλασσε δ' ὅγ' εἰς ἐνιαυτὸν, | μὴ ἐ λάθος παριὸν, μηδόματο δὲ θούριδος ἀλκῆς. Upon this passage from the *Odyssey* Mr. Verrall bases his theory in reference to the interpretation of the *Agamemnon*.¹

Paris's desire to obtain Helen's wealth is frequently referred to in Homer. Ag. 532 ff. Πάρις γὰρ οὐτε συντελής πόλις | ἔξεύχεται τὸ δράμα τὸν πάθους πλέον· | ὀφλῶν γὰρ ἀρπαγῆς τε καὶ κλοπῆς δίκην, etc., cf. Γ 67 ff. Paris replies to Hector: νῦν αὐτὸν εἰ μ' ἔθέλεις πολεμίζειν ἡδὲ μάχεσθαι | ἀλλούς μὲν κάθισον Τρῶας καὶ πάντας Ἀχαιοὺς, | αὐτὰρ ἐμ' ἐν μέσοφῳ καὶ ἀρηφίλον Μενέλαον, | συμβάλετ' ἀμφ' Ἐλένη καὶ κτήμασι πᾶσι μάχεσθαι.

The reference to the shipwreck of Menelaus, Ag. 655 ff., should be compared with γ 279 ff.

The choral song: ὁ χρυσαμοιβὸς δ' Ἀρης σωμάτων | καὶ ταλαντοῦχος ἐν μάχῃ δορὸς | πυρωθὲν ἐξ Ἰλίου | φίλοισι πέμπει βαρὺ | ψῆγμα δυσδάκρυτον ἀντ- | ἡνόρος σποδοῦ γεμίζων λέβητας εὐθέτου (Ag. 436 ff.), suggests Η 333 ff. ἀτὰρ κατακήμονεν αὐτὸν | τιτθὸν ἀποπρὸ νεῶν, ὡς κ' ὀστέα παισὸν ἔκαστος | οἴκαδ' ἄγγ, ὅτ' ἀν αὐτε νεῶμεθα πατρίδα γαῖαν.

Unwillingness of Odysseus to sail. Ag. 841 μόνος δ' Ὀδυσσεὺς, ὅσπερ οὐχ ἔκὼν ἔπλει, cf. ω 115 ff. ἡ οὐ μέμηγ ὅτε κεῖσε κατῆλυθον ὑμέτερον δῶ | δτρυνέων Ὀδυσῆα σὸν ἀντιθέφ Μενελάφ | Ἰλιον εἰς ἄμ' ἔπεσθαις ἐϋσσέλμων ἐπὶ νηῶν;

Death of Cassandra. Ag. 1160 νῦν δ' ἀμφὶ Κωκυτόν τε κάχεροντίους ὅχθους ἔσκα θεσπιδήσειν τάχα, cf. λ 421 οἰκτροτάτην δ' ἥκουσα ὅπα Πριάμοιο θυγατρὸς, Κασσάνδρης, τὴν κτεῖνε Κλυταιμνήστρη δολόμητις ἀμφ' ἐμοὶ.

Death of Agamemnon. Ag. 1231 θῆλυς ἄρσενος φονεὺς | ἐστίν. τί νιν καλοῦσα δυσφιλὲς δάκος | τύχοιμ' ἄν. Cf. a 35, where the murder

¹ Cf. Verrall, *Agamemnon*, 2, note.

is attributed to Aegisthus: ὡς καὶ νῦν Αἴγισθος ὑπέρμορον Ἀτρείδαο | γῆμ' ἀλοχον μνηστὴν, τὸν δ' ἔκτανε νοστήσαντα, | εἰδὼς αἴτινον δλεθρον. Cf. γ 300 ff. Orestes is declared by Cassandra the avenger of his father's death. Ag. 1280 ηξει γάρ ήμων ἀλλος αὐτινος τιμάορος, | μητροκτόνον φίτυμα, ποινάτωρ πατρός. φυγάς δ' ἀλήτης τῆσδε γῆς ἀπόξενος | κάτεισιν ἄτας τάσδε θριγκώσων φίλοις· | ὁμώμοταις γάρ ορκος ἐκ θεῶν μέγας, | ἄξειν νῦν ὑπτίασμα κειμένου πατρός, Cf. γ 306 ff. τῷ δέ οἱ ὅγδοάτῳ κακὸν ἥλυθε δίος Ὁρέστης | ἀψ' ἀπ' Ἀθηνάων, κατὰ δ' ἔκτανε πατροφονῆα, "Αἴγισθον δολόμητιν, ὃ οἱ πατέρα κλυτὸν ἔκτα, Cf. α 40 ἐκ γάρ Ὁρέσταο τίσις ἔσσεται Ἀτρείδαο, | ὅπποτ' ἀνήθηση τε καὶ ἡς ἵμερέται αῖτης.

Chryseis. Ag. 1438 κεύται γυναικὸς τῆσδε λυμαντήριος | Χρυσηῖδων μειδιγμα τῶν ὑπ' Ἰλίῳ, Cf. A 113 ff. καὶ γάρ ρα Κλυταιμνήστρης προβέθουλα, | κουριδίης ἀλόχου, ἐπεὶ οὐ ἔθεν ἐστι χερείων, οὐδέμας οὐδὲ φυὴν, οὐτ' ἀρ φέρνας οὔτε τι ἔργα, Cf. A 369. Paley, in his note on the passage, says that the allusion is not to A 369, but to the Cypria.

Other passages that recall the thought of Homeric verses, but are difficult to classify under special subjects, will be enumerated below. In some cases the close parallelism indicates a direct and conscious imitation of the epic passage.

Eum. 625, 626 οὐ γάρ τι ταῦτὸν, ἄνδρα γενναῖον θανεῖν | διοσδότοις σκῆπτροισι τιμαλφούμενον, Cf. B 100 ff. ἀνὰ δὲ κρείων Ἀγαμέμνων | ἔστη σκῆπτρον ἔχων, τὸ μὲν Ἡφαιστος κάμε τεύχων | Ἡφαιστος μὲν δῶκε Διὶ Κρονίωνι ἄνακτι, etc.

Prom. 453 κατώρυχες δ' ἔναιον ὥστ' ἀήσυροι | μύρμηκες, ἄντρων ἐν μυχοῖς ἀνηλίοις. A similar description of the condition of mankind before the gift of fire was received is found in Hom. h. XX 3 ff. οἱ τὸ πάρος περ | ἄντροις ναιετάσσον ἐν οὔρεσιν, ἥτε θῆρες.

Pers. 64 οὐδὲ πέρι πᾶσα χθῶν Ἀστῆτις | θρέψασα πόθῳ στένεται μαλερῷ | τοκέες δ' ἀλοχοὶ θ' ἡμερολεγόδον | τείνοντα χρόνον τρομέονται, Cf. B 136 αἱ δέ που ἡμέτεραι τ' ἀλοχοὶ καὶ νήπια τέκνα | εἴατ' ἐνὶ μεγάροις ποτιδέγμεναι.

Pers. 601 ὅταν ὁ δαίμων εὐροῇ πεποιθέναι | τὸν αὐτὸν ἀεὶ δαίμον' οὐριεῖν τυχῆς, Cf. σ 132 οὐ μὲν γάρ ποτέ φησι κακὸν πείσεσθαι ὀπίσσω | ὅφρ' ἀρετὴν παρέχωσι θεοὶ καὶ γούνατ' ὀρώρη.

Suppl. 800 801 κυσὶν δ' ἐπειθ' ἐλώρα κάπιχωρίοις | ὅρνιστι δεῖπνον οὐκ ἀναίνομαι πέλειν, Cf. A 3 ff. πολλὰς δ' ἴφθιμους ψυχὰς "Αἰδί προίαψεν | ἡρώων, αὐτοὺς δὲ ἐλώρια τεῦχε κύνεσσιν | οἰωνοῖσί τε πᾶσι.

Sept. 1-3 Κάδμου πολίται, χρή λέγειν τὰ καίρια | ὅστις φυλάσσει πρᾶγος ἐν πρύμνῃ πόλεως | οἴακα νωμῶν βλέφαρα μὴ κοιμῶν ὑπνῳ, Cf. B 22-25 Εῦδεις, Ἀτρέος νιέ δαΐφρονος ἵπποδάμιοι; | οὐ χρὴ παννύχιον εῦδειν βουληφόρου ἄνδρα, | φ' λαοὶ τ' ἐπιτετράφαγαι καὶ τόσσα μέμηλεν, ε 270-271 αὐτὰρ δ πηδαλίῳ ιθύνετο τεχνήντως | ἡμενος· οὐδέ οἱ ὑπνος ἐπὶ βλεφάροισιν ἐπιπτεν.

Sept. 200–201 μὲλει γὰρ ἀνδρὶ, μὴ γυνὴ βουλευέτω | τᾶξωθεν. ἔνδον δ' οὖσα μὴ βλάβην τίθει. 230 ff. ἀνδρῶν τάδ' ἐστὶ, σφάγια καὶ χρηστήρια | θεοῖσιν ἔρδειν πολεμίων πειρωμένων* | σὸν δ' αὐτὸν τὸ σιγᾶν καὶ μένειν εἰσω δόμων. These words of Eteocles to the chorus should be compared with what Hector says to Andromache, and Odysseus to Penelope: Z 490 ff. ἀλλ' εἰς οἰκον ιοῦσα τὰ σ' αὐτῆς ἔργα κόμιζε, | ιστόν τ' ἡλακάτην τε, καὶ ἀμφιπόλοισι κέλευε | ἔργον ἐποίχοσθαι* πόλεμος δ' ἀνδρεσσι μελήσει | πᾶσιν, ἐμοὶ δὲ μάλιστα, τοι 'Ιλίῳ ἐγγεγάσιν, cf. a 355–359.

Sept. 349–350 βλαχαὶ δ' αἰματόεσσαι | τῶν ἐπιμαστιδίων | ἀρτιβρεφεῖς βρέμονται. This description of the woes of war may be compared with the words of Priam, X 63 ff. καὶ νήπια τέκνα | βαλλόμενα προτὶ γαίῃ ἐν αἰνῇ δημοτῆτι.

Ag. 509 ff. ὁ Πύθιός τ' ἄναξ, | τόξοις λάπτων μηκέτ' εἰς ἡμάς βελη· | ἀλις παρὰ Σκάμανδρον γῆσθ' ἀνάρσιος* | νῦν δ' αὐτε σωτὴρ ἵσθι καὶ παιώνιος, | ἄναξ "Απολλον, cf. A 43–53.

Ag. 539 ΚΗ. χαίρω· τεθνάναι δ' οὐκ ἔτ' ἀντερῷ θεοῖς. ΧΟ. ἔρως πατρός τῆσδε γῆς σ' ἐγύμνασεν. For a similar expression of the desire to die in one's own country, cf. η 224 ἰδόντα με καὶ λίποι αἰῶν | κτῆσιν ἐμὴν, δυμάς τε καὶ ὑφερέφεν μέγα δῶμα.

Ag. 577 "Τροίαν ἐλόντες δῆποτ' 'Αργείων στόλος | θεοῖς λάφυρα ταῦτα τοῖς καθ' Ἑλλάδα | δόμοις ἐπαστάλευσαν ἀρχαῖον γάνος." Compare Hector's boast: H 81 ff. εἰ δέ κ' ἔγω τὸν ἔλω, δῶῃ δέ μοι εὖχος 'Απόλλων | τεύχεα συλήσας οἴσω προτὶ 'Ιλίου ἴρην | καὶ κρεμώ προτὶ νηὸν Απόλλωνος ἐκάτοιο, | τὸν δὲ νέκυν ἐπὶ νῆας ἐϋστελμούς ἀποδώσω, | δῆφρα ἐ ταρχύσωσι καρηκομόωντες 'Αχαιοι, | σῆμα τέ οἱ χεινώσιν ἐπὶ πλατεῖ 'Ελλησπόντῳ.

Cho. 238 ὁ τερπνὸν ὄνομα τέσσαρας μοίρας ἔχον ἐμοί. Cf. Andromache's words to Hector: Z 429 "Εκερο ἀτὰρ σύ μοι ἔσσι πατήρ καὶ πότινα μήτηρ | ἡδὲ κασίγνητος, σύ δέ μοι θαλερὸς παρακοίτης.

Cho. 345 ff. εἰ γὰρ ὑπ' 'Ιλίῳ | πρός τινας Δυκίων, πάτερ, | δορίτμητος κατηναρίσθης, | λιπῶν ἀνε εὔκλειαν ἐν δόμοισιν, | τέκνων τ' ἐν κελεύθοις ἐπιστρεπτὸν αἰῶ κτίσας, | πολύχωστον ἀνε εἴχες | τάφον διαποντίον γᾶς | δῶμασιν εὐφόρητον. Cf. φ 30 ff., Achilles to Agamemnon: ὡς δῆφελες τιμῆς ἀπονήμενος, ἡσπερ ἄνασσες, | δήμῳ ἔνι Τρώων θάνατον καὶ πότμον ἐπισπεῖν | τῷ κέν τοι τύμβον μὲν ἐποίησαν Παναχαιοί, | ἡδὲ κε καὶ σῷ παιδὶ μέγα κλέος ἥρα' δημοσίων. A similar thought is expressed by Telemachus in a 236 ff. ἐπεὶ οὐ κε θανόντι περ ὡδ' ἀκαχοίμην, | εἰ μετὰ οἰς ἑτάροισι δάμη Τρώων ἐνί δήμῳ, | ἡδὲ φίλων ἐν χερσὶν, ἐπεὶ πόλεμον τολύπευσεν. τῷ κέν οἱ τύμβον μὲν ἐποίησαν Παναχαιοί, | ἡδὲ κε καὶ φιλία μέγα κλέος ἥρατ' δημοσίων.

Eum. 647-8 ἀνδρὸς δ' ἐπειδὰν αἷμ' ἀνασπάσῃ κόνις, | ἄπαξ θανόντος οὗτος
ἔστ' ἀνάστασις; cf. I 408-409 ἀνδρὸς δὲ ψυχὴ πάλιν ἐλθεῖν οὔτε λεῖστη |
οὐθ' ἐλετή, ἐπεὶ ἄρ τεν ἀμείψεται ἔρκος ὀδόντων.

Cho. 593 ἀλλ' ὑπέρτολμον ἀνδρὸς φρόνημα τίς λέγοι | καὶ γυναικῶν
φρεσὶν | τλημόνων παντόλμους | ἔρωτας ἄτασι συννόμους βροτῶν; cf. λ 427
δις οὐκ αἰνότερον καὶ κίντερον ἀλλο γυναικός.

In Cho. 896-9 Clytemnestra says to Orestes: ἐπίσχεις, ὁ παῖ·
τόνδε δ' αἰδεσσαι, τέκνον | μαστὸν, πρὸς φὸν πολλὰ δὴ βρίζων ἄμα | οὐδοισιν
ἔξημελξας εὐτραφὲς γάλα. Cf. Hecuba's words to Hector: x 79 ff.
μῆτηρ δ' αὐθ' ἐτέρωθεν ὀδύρετο δακρυχέουσα, | κόλπον ἀνιεμένη, ἐτέρηφι δὲ
μαζὸν ἀνέσχεν· | καὶ μιν δακρυχέουσ' ἐπεια πτερόεντα προσηγά. | "Εκτορ
τέκνον ἐμὸν, τάδε τ' αἰδεο καὶ μ' ἐλέησον | αὐτὴν, εἴποτέ τοι λαθικῆδεα μαζὸν
ἐπέσχον.

STYLE.

Resemblances in style between Homer and Aeschylus must of necessity be sought in the special use of phrase and figure, rather than in any more general characteristics of style. If we could compare in detail the style of Aeschylus with that of Sophocles, it might be possible to show wherein the rough-hewn verses of the earlier poet have something of epic simplicity that cannot be found in the smoothly polished style of Sophocles. Here, however, we can do little more than give a detailed comparison of forms of expression that are similar, and mention, by way of introduction, a few narratives and descriptions that are distinctively epic.

Perhaps no passage in Aeschylus is more imbued with epic spirit than the familiar dialogue between Eteocles and the messenger,¹ which describes the seven boastful heroes who with proud standards wait to attack the gates of Thebes, and their mighty antagonists of sturdier strength, and shields of fairer omen, who stand ready to beat them back. We should not, however, overlook the list of leaders, in the opening chorus of the Persae,² nor the enumeration of the lands under the sway of Darius,³ in a later choral song of the play. The epic character of the speeches of the messengers is too well known to need illustration here, and we can pass at once to the enumeration of the epic phrases and figures that have been noted in our study of the tragedies.

¹ Sept. 375-675.

² Pers. 20 ff.

³ Pers. 864 ff.

Epic Phrases.

ἄγκαθεν Ag. 1-3 Θεοὺς μὲν αἰτῶ τῶνδ' ἀπαλλαγὴν πόνων | φρουρᾶς ἑτείας μῆκος, ἦν κοιμώμενος | στέγαις Ἀτρειδῶν ἄγκαθεν, κυνὸς δίκην. According to Hesychius ἄγκαθεν is used for ἀνέκαθεν, which Franz has admitted into the text. Other commentators think the words are not connected, translate *with head on arms*, and compare the following verses from Homer: Κ 80 ὀρθωθεὶς δ' ἄρ' ἐπ' ἄγκωνος, κεφαλὴν ἐπαείρας, ξ 494 ἡ καὶ ἐπ' ἄγκωνος κεφαλὴν σχέθεν εἰπέ τε μῦθον.

ἄγναμπτον νόον Prom. 163 ὁ δ' ἐπικότως ἀεὶ | θέμενος ἄγναμπτον νόον | δάμγαται οὐρανίαν | γένναν', cf. Ω 40-41 φοῦτ' ἀρ φρένες εἰσὶν ἐναίσιμοι αὐτε νόημα | γναμπτὸν ἐνὶ στήθεσσι.

ἄγνα in Suppl. 144 is applied to Artemis: ἄγνα Διὸς κόρα, cf. ε 123 ἔως μιν ἐν Ὁρτυγίῃ χρυσόθρονος Ἀρτεμίς ἀγνή, cf. Suppl. 1031, Ag. 135. Αἴδουν πύλας Ag. 1291; cf. Ψ 71 πύλας Ἀΐδαο περήσω.

ἄστον Prom. 909-10 ὁς αὐτὸν ἐκ τυραννίδος | θρόνων τ' ἄστον ἐκβαλεῖ', cf. Ξ 258 καὶ κέ μ' ἄστον ἀπ' αἰθέρος ἔμβαλε πόντῳ, Eum. 565 ὥλετ' ἄκλαυτος ἄστος, cf. α 242 ὥλετ' ἄστος, ἄπυτος.

ἄκοντά σ' ἄκων Prom. 19. For this repetition of words, which is common in Homer, compare Prom. 29, 37, 92, 192, 276, 762, 921; ε 155 παρ' οὐκ ἐθέλων ἐθέλοντη, γ 272 τὴν δ' ἐθέλων ἐθέλονσαν ἀνήγαγεν.

ἄκρεστον αἰχμα Pers. 999; cf. Suppl. 742 μάχης τ' ἄπληστον; Ν 639 μάχης ἄκρητοι ἄστοι; Μ 335, γ 2.

ἄλαστε. Wecklein in Pers. 1016 reads μέγ' ἄλαστε Περσῶν for μεγάλα τὰ Περσῶν of Μ and compares Χ 261 Ἐκτορ, μή μοι, ἄλαστε, συνημοσύνας ἀγόρευε.

ἄλοχον Ἀγαμεμνονίαν Ag. 1499; cf. γ 264 Ἀγαμεμνονέην ἄλοχον, Ξ 317, etc.

ἀλμιόντα πόρον Suppl. 844; cf. δ 511 ἀλμυρὸν ὕδωρ.

ἀμαυρός Ag. 546 ὡς πόλλ' ἀμαυρᾶς ἐκ φρενὸς μ' ἀναστένειν, cf. Pers. 114 μελαγχίτων φρήν, and Ρ 83 φρένας ἀμφιμελάίνας.

ἀμφιθαίνω Sept. 175 λυτήροι τ' ἀμφιθάντες πόλιν, cf. Α 37 ὁς Χρύσην ἀμφιθέβηκας.

ἀνάλκις. In Ag. 1224 λέοντ' ἄναλκιν ἐν λέχει στρωφώμενον the adjective is applied to Aegisthus; cf. γ 310 μητρός τε στυγερῆς καὶ ἄναλκιδος Αἴγισθοι.

ἄνα is used for ἀναστῆτε in Cho. 962, where Blomfield read ἄνα γε μάν for ἄγαγε μάν of the MSS; cf. Σ 178 ἀλλ' ἄνα, μηδ' ἔτι κεῖσο.

ἀντία λέξαι Pers. 695, 700, Μ; cf. ο 377 ἀντία δεσποινῆς φάσθαι.

ἀντικρυς Cho. 192; cf. Η 362 ἀντικρὺ δ' ἀπόφημι.

ἄνθος is used of fire in Prom. 7 τὸ σὸν γάρ ἄνθος, παντέχνου πυρὸς σέλας. The scholiast's comment on this passage is: "καὶ παρὰ τὸ

‘Ομήρου. Αὐτὰρ ἐπεὶ πυρὸς ἄνθος ἀπέπτατο | παύσατο δὲ φλόξ,’ a verse not now appearing in the text of Homer, but cited as a *varia lectio* for I 212.

‘Απίαν βούνιν Suppl. 116, 127, 260, 277, Ag. 256; cf. A 270 τηλόθεν ἐξ Ἀπίης γαῖης.

ἀπτερος φάτις Ag. 276. This phrase is translated by Paley “tidings not derived from omens,” by Hermann “an unpledged (unconfirmed) report,” and by Sidgwick “an unspoken rumor.” Mr. Sidgwick compares the Homeric verse, which occurs several times in the *Odyssey*, ὡς ἦρ' ἐφώνησε, τῇ δ' ἀπτερος ἐπλέτο μῦθος p 57, τ 29, φ 386. In the interpretation of this passage Mr. Sidgwick does not agree with the usual translation: “the speech was to her unwinged,” i. e. sank deep in her heart, but noting the fact that in no case is any reply made, and comparing the phrase ἐπεια πτερόεντα, he translates: “her word was unwinged,” i. e. unspoken. Even if this interpretation of the phrase in the *Agamemnon* is not accepted, it is important to note the Homeric parallel. It is possible that here we have an instance of an Homeric word whose meaning had become obscure in the time of Aeschylus.¹

ἀρρηκτος Prom. 6 ἀρρήκτοις πέδαις, cf. Suppl. 190 ἀρρηκτον σάκος, N 36 ἀμφὶ δὲ ποσοὶ πέδας ἔβαλε χρυσείας, | ἀρρηκτοις, ἀλύτοις.

ἀρτια φάσθαι Pers. 700; cf. ἀρτια βάζειν Z 92, θ 240.

αὐλὴ Διός Prom. 122; cf. δ 74 Ζηνὸς—αὐλὴ.

βία Sept. 448, 569, 571, 577, 620, 641, Cho. 656, 893. In these passages βία with a genitive or an adjective is used instead of a proper name; cf. βίη Ἡρακληίη Δ 690, βίη Ἡρακλῆς Σ 117, P 187, etc.

βλέπω Pers. 299 ζῆ τε καὶ φάος βλέπει, Ag. 677 καὶ ζῶστα καὶ βλέποντα μηχανᾶς Διός, Ag. 1646 Ὁρέστης δρά που βλέπει φόδος, cf. δ 540 ηθελ' ἔτι ζώειν καὶ ὄραν φάος ἡελίοιο, A 88 ἐμεῦ ζῶντος καὶ ἐπὶ χθονὶ δερκομένοιο.²

γάμος Ag. 745 παρακλίνασ' ἐπέκρανεν δὲ γάμου | πικρὰς τελευτάς, cf. a 266 πάντες κ' ὀκύμοροι τε γενούσιο πικρόγαμοι τε.

γόος Suppl. 116 ζωσα γόοις με τιμῶ. Hermann compares Z 500 αὶ μὲν ἔτι ζωὸν γόον Ἐκτόρα φέντε οἴκωφ.

Διογενεῖς Suppl. 630 θεοὶ Διογενεῖς κλύνοι τ', cf. Sept. 127, 301, 528. Διογενῆς is used by Aeschylus of gods and of Amphion, by Homer of kings and queens. Κ 340, β 352.

¹Cf. Λισσάς, p. 50.

²Cf. δέρκομαι, p. 43.

δός τίσασθαι Cho. 18 ὁ Ζεῦ, δός με τίσασθαι μόρον | πατρός, Γ 351 Ζεῦ
ἄντα, δός τίσασθαι δ με πρότερος κάκ' ἔσργεν, | δίον 'Αλέξανδρον.
δριμὺς—θυμός,¹ Cho. 391, Σ 322 δριμὺς χόλος.

ἔδος Prom. 410 ἀγνᾶς 'Αστιας ἔδος νέμονται, Δ 406 Θήβης ἔδος, ν 344
'Ιδάκης ἔδος.

εἰδώς. Compare the phrase καὶ γάρ εἰδνίασιν ἀν | ύμιν λέγοιμι
Prom. 441, with Κ 250 εἰδόσι γάρ τοι ταῦτα μετ' Ἀργείοις ἀγορεύεις, cf.
Prom. 1040, Suppl. 742.

ἐκφάτως Ag. 706. Dindorf translates *ineffabiliter*, Schneidewin
palam, and Paley and others *clara voce*. In support of the last
translation, κ 246 and ν 308 are cited, where ἐκφάσθαι, “to speak
with a loud voice,” occurs.

ἐξαιρετος Ag. 954. Agamemnon says of Cassandra: αὐτη δὲ,
πολλῶν χρημάτων ἐξαιρετον | ἄνθος, στρατοῦ δώρημ', ἐμοὶ ξυνέσπετο. Β 227
πολλαὶ δὲ γυναῖκες | εἰσὶν ἐνὶ κλισίης ἐξαιρετοι.

ἐπιβαίνω Suppl. 39 λέκτρων ἐπιβῆναι, cf. Ι 133 εἰνῆς ἐπιβήμεναι.

ἐπικεύθω Ag. 800 οὐκ ἐπικεύσω, Ε 816 τῷ τοι προφρούρεως ἐρέω ἐπος οὐδ'
ἐπικεύσω.

ἐπικλώθω Eum. 335 τοῦτο γάρ λάχος διανταία | μοῦρ' ἐπέκλωσεν ἐμπέδως
ἔχειν, α 17, γ 208, etc.

ἐπισπάω Pers. 477 πλῆθος πημάτων ἐπέσπασεν, cf. σ 73 ἐπίσπαστον
κακὸν ἔξει.

ἐπιτελλομαι Prom. 100 χρὴ τέρματα τῶνδ' ἐπιτεῖλαι. Compare ἐπιτελ-
λεσθαι Hom. h. III 371 ἡείσιο νέον ἐπιτελλομένοιο, and Ἰλιὰς μικρά,
λαμπρὴ δ' ἐπέτελλε σελήνη. In connection with this word we should
note ἐπιστολή Prom. 3 and compare ἐπτέλλω ψ 361, for which
Cobet wrote ἐπιστέλλω and cited Prom., l. c.²

ἐπίστροφον Ag. 397 τὸν δ' ἐπίστροφον τῶνδε | φῶτ' ἄδικον καθαιρεῖ.
For the rendering “conversant with” compare α 177 ἐπεὶ καὶ κείνος
ἐπίστροφος ἦν ἀνθρώπων.

ἔργον Suppl. 598 πάρεστι δ' ἔργον ὡς ἐπος | σπεῦσαι τι τῶν ἀ βούλιος
φέρει φρήν, Τ 242 οὐτικ' ἐπειθ' ἀμα μῦθος ἦην, τετέλεστο δὲ ἔργον.

ἔρδω, in the sense *to offer sacrifice*, is found in Sept. 231; cf.
Α 315 ἔρδον δ' Ἀπόλλωνι τελησσας ἐκατόμβιας.

ἔρνος is used in Ag. 1525 and Eum. 661, as in post-Homeric
Greek, in the meaning *child*, but the idea is present in the
Homeric simile Σ 56 δ' ἀνέδραμεν ἔρνει ἵσος.

εὔδω Eum. 141 εὔδεις; ἀνίστω, κάπολακτίσασ' ὑπνον, cf. Β 23 εὔδεις,
'Ατρέος νιὲ δαιφρονος ἐπποδάμοιο;

¹ Cf. Figures, p. 77.

² Schulze, Quaestiones Epicae, p. 469.

εὐείμονε, Pers. 181, is found nowhere else in Greek literature. Compare, however, σ 331 ἀλλὰ νέοι, χλαίνας εὐ είμένοι ἡδὲ χιτῶνας.

εῦκυκλος Prom. 710 ἐπ' εὐκύκλοις ὅχοις, cf. ζ 58 ἀπήνην | ὑψηλὴν εὐκυκλον.

έφίηι in the phrase πάντ' ἔφήσω μάρον Eum. 501 should be compared with ρ 130 ἀμφοτέροισι δὲ τοῖσιν ἀεικέα πότμον ἔφηκεν, cf. Sept. 786.

ἡβας ἄνθος Suppl. 663; cf. Π 484 ἔχει ἡβης ἄνθος.

ἡλίβατος Suppl. 350 πέτραις ἡλιβάτοις. In Homer *ἡλίβατος* is always an epithet of πέτρη; cf. Ω 273.

ἡλιος Cho. 985 ἀλλ' δ' πάντ' ἐποπτεύων τάδε | Ἡλιος, Prom. 91 καὶ τὸν πανόπτην κύκλον ἡλίου καλῶ, cf. Γ 277 Ἡέλιος θ', δις πάντ' ἔφορᾶς καὶ πάντ' ἐπακούεις.

θεομάστωρ Pers. 654. Compare the similar phrase Π 366 Δαρδανίδης Πρίαμος, θεόφιν μάστωρ ἀτάλαντος.

θις Pers. 818 θίνεις νεκρῶν, μ 45 πολὺς δ' ἀμφ' ὀστεόφιν θίς, | ἀνδρῶν πυθομένων. The usual meaning of the word in Homer is *shore*; in Herodotus and later writers, *sand-heap*.

θρίξ in the phrase τριχὸς δ' ὅρθιος πλόκαμος ισταται Sept. 564 should be compared with Ω 359 ὅρθαὶ δὲ τρίχες ἔσταν.

θυμοβόρος Ag. 103 τὴν θυμοβόρον φρενὶ λύπην, cf. δ 716 τὴν δ' ἄχος ἀμφεχύθη θυμοβόρον, τ 322-3 τῷ δ' ἀλγιον δις κεν ἐκείνων | τοῦτον ἀνιάνηθη θυμοβόρος.

θυμός in the expression θυμῷ βάλ' Prom. 706 should be compared with α 200-201 ὡς ἐνὶ θυμῷ | ἀθάνατοι βάλλουσι, τ 495 σὺ δ' ἐνὶ φρεσὶ βάλλεο σῆσιν, Ω 566, Ψ 313, etc.

ἰουλος Sept. 534 στείχει δ' ιουλος ἄρτι διὰ παρηδῶν | ὥρας φυούσης, ταρφὺς ἀντέλλοντα θρίξ, λ 319-20 πρίν σφωὶν ὑπὸ κροτάφοισιν ιούλους | ἀνθῆσαι πυκάσαι τε γένυς εὐανθεῖ λάχην.

ικέσιος Suppl. 346 Ζηνὸς Ἰκεσίου κότος, cf. 616; ν 213 Ζεὺς ἱκετήσιος. ισόθεος φώς Pers. 80; cf. Π 565, Ψ 677, etc.

κακόμαντις Pers. 10; cf. Λ 106 μάντι κακῶν.

καλύπτω in Pers. 915-917 is used of death: εἴθ' ὅφελε, Ζεῦ, κάμε μετ' ἀνδρῶν | τῶν οἰχομένων | θανάτου κατὰ μοῖρα καλύψαι, cf. Ξ 659 τὸν δὲ κατ' ὄφθαλμῶν ἐρεβεννὴ νῦξ ἐκάλυψεν, χ 361 ὡς ἄρα μιν εἰπόντα τέλος θανάτου κάλυψεν, \mathcal{M} 116 πρόσθεν γάρ μιν μοῖρα δυσώνυμος ἀμφεκάλυψεν. For the tmesis compare Π 325 κατὰ δὲ σκότος δοσε κάλυψεν.

κάμπτω γόνν occurs in Prom. 32, 396 in the meaning *rest*; cf. H 118, T 72, ε 453.

κάρα in the phrase φίλον κάρα Ag. 905 may be compared with Θ 281 Τεῦκρε, φίλη κεφαλή.

κεύθω Prom. 571 ὃν οὐδὲ κατθανόντα γάια κεύθει, Cho. 687 νῦν γάρ λέβητος χαλκέου πλευρώματα, | σποδὸν κέκευθεν ἀνδρὸς εὖ κεκλαυμένου. Compare the similar use of the word in Ψ 244 εἰσόκεν αὐτὸς ἐγών "Αἰδί κεύθωμα.

κλύζω Ag. 1182 ὥστε κύματος δίκην | κλύζειν. This word is also used of the sea in Homer, Ψ 61, Σ 392, ι 484, etc.

κνέφας Pers. 357 εἰ μελαίνης νυκτὸς ἴζεται κνέφας. Compare the Homeric phrase Α 475 ἐπὶ κνέφας ἥλθεν, γ 329, etc.

κῦδος Pers. 455 ὡς γάρ θεὸς | ναῶν ἔδωκε κῦδος "Ελλησιν μάχης, cf. Α 279 φτε Ζεὺς κῦδος ἔδωκεν, Θ 216 ὅτε οἱ Ζεὺς κῦδος ἔδωκεν. Note also the phrase κῦδος ἄροισθε Sept. 316, and compare Δ 95 πᾶσι δέ κε Τρώεσσι χάριν καὶ κῦδος ἄροιο. This parallel was cited by Blomfield, whose interpretation has been adopted by most of the later editors. Wecklein,¹ however, derives ἄροισθε from ἄρνυμαι, and renders the thought thus: "προσπορίσατε τοῖς ἐμοῖς πολίταις πολεμικὴν δόξαν." He cites in support of his rendering a 240 φ παιδὶ μέγα κλέος ἥρατ' ὀπίσσω.

κυνόφρων Cho. 621 ἀ κυνόφρων ὑπνῷ. With this expression compare Ζ 344 Δᾶερ ἐμεῖο, κυνὸς κακομηχάνου, Γ 180 δαήρος αὐτὸς ἐμὸς ἔσκε κυνώπιδος, εἴποτ' ἔην γε, Α 159 κυνῶπα, λ 424 (of Clytemnestra) ή δὲ κυνῶπις.

λευκός in Suppl. 24 ὁ πόλις, ὁ γῆ καὶ λευκὸν ὄδωρ πατερ may be compared with a similar use of the epithet in Ψ 282 λοέσσας ὄδατι λευκῷ and ε 70 κρῆναι—ρέον ὄδατι λευκῷ.

λύω in the phrase νείκος ἔλυσεν Suppl. 935 suggests Σ 205 καὶ σφ' ἄκριτα νείκεα λύσω.

μαλερός is applied to fire in Cho. 325 πυρὸς μαλερὰ γνάθος, as in Ι 242 μαλεροῦ πυρὸς, and μαλακός is applied to words in Ag. 95 μαλακαῖς ἀδόλοισι παρηγορίαις, as in Ζ 337 μαλακοῖς ἐπέεσσιν.

μάστιξ Ag. 642 διπλῆ μάστιγι, τὴν "Αρης φιλεῖ, Sept. 608 πληγεῖς θεοῦ μάστιγι παγκοίνῳ δάμη, Prom. 682 μάστιγι θείᾳ γῆν πρὸ γῆς ἐλαύνομαι. Similar phrases occur in Μ 37 Διός μάστιγι δαμέντες, and Ν 812 ἀλλὰ Διός μάστιγι κακῆ ἐδάμημεν Ἀχαιοί.

¹Ἐπτὰ ἐπὶ Θήβας, Wecklein, Leipzig, 1891.

μελαγχίτων φρήν Pers. 114; cf. Ag. 546 ἀμαυρᾶς ἐκ φρενός. A similar thought gives rise to the Homeric phrase Ρ 83 φρένας ἀμφιφελάνας.

μελίγλωσσος Prom. 172 καὶ μ' οὕτι μελιγλώσσοις πειθοῦς | ἐπαοιδαῖσιν θᾶξεν. Compare the Homeric verses Α 249 τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥέεν αὐδῆ, and Φ 339 μειλιχίοις ἐπέεσσιν ἀποτρεπέτω καὶ ἀρειγ.

μήδομαι. In view of the fact that “Κλυταιμ(ν)ήστρα” has been found to be derived from κλυτός and μήδομαι, it is of interest to note the occurrence of μήδομαι in passages in Homer and Aeschylus that refer to Clytemnestra: Cho. 991 ήτις δ' ἐπ' ἀνδρὶ τοῦτ' ἐμήσατο στύγος, Ag. 1100 ἵλα, πόποι, τί ποτε μήδεται; 1102 μέγ' ἐν δόμοισι τοῦσδε μήδεται κακόν, λ 429 οἶον δὴ καὶ κείη ἐμήσατο ἔργον ἀεικές, λ 422 τὴν κτεῖνε Κλυταιμνήστρη δολόμητις.

μισήτης κυνός, Ag. 1228 vid. κυνάφρων.¹

νωμάω in Pers. 321 is used in the meaning *vibro*: πολύπονον δόρυ | νωμῶν, Cf. E 594 ἐν παλάμησι πελώριον ἔγχος ἐνώμα, Cho. 162 Ἀρης | σχέδια τ' αὐτόκωπα νωμῶν βελη.

ξένιος in the phrase Δία τοι ξένιον μέγαν αἰδοῦμαι Ag. 362 should be compared with Ν 625 Ζηνός—ξεινίου, ξ 284 Διός—ξεινίου.

οἰστροδίνητος Prom. 589, οἰστροδόνητος Suppl. 572, οἰστρόδονος Suppl. 17. With these adjectives compare χ 300 τὰς μέν τ' αἰδος οἰστρος ἐφορμηθεὶς ἐδόνησεν.

οὐρανομήκης Ag. 92 ἀλλη δ' ἀλλοθεν οὐρανομήκης | λαμπτὰς ἀνίσχει, cf. ε 239 ἐλάτη τ' ἡν οὐρανομήκης. A similar expression occurs in Θ 509 καίωμεν πυρὰ πολλὰ, σέλας δ' εἰς οὐρανὸν ἵκη.

δξὺ—άκούω Suppl. 910 ἀκούετ' δξύ, Ρ 256 δξὺ δ' ἀκουσεν 'Οιλῆς ταχὺς Αἴας.

δρθιον is used adverbially in the sense *aloud*, in Pers. 389 δρθιον δ' ἀμα | ἀντηλάλαξε, Cf. Λ 11 ἔνθα στᾶσ' ἥσσε θεὰ μέγα τε δεινόν τε | δρθι'.

πάλλω Cho. 410 πέπαλγαι δ' αὐτέ μοι φίλον κέαρ, Χ 452 στήθεσι πάλλεται ἥτορ ἀνὰ στόμα, 461 παλλομένη κραδίην.

πανάλωτος Ag. 361 μέγα δουλείας γάγγαμον, ἀτης πανάλωτον. Compare the similar expression in E 487 ὡς ἀψίσι λίνου ἀλόντε πανάγρον.²

παῖδες Ἐλληνες, Pers. 402, may be compared with the common Homeric phrase νλας Ἀχαιῶν Β 370, etc.

¹ Vid. p. 73.

² See Figures, p. 79.

παρειά, Suppl. 70 δάπτω τὰν ἀπαλὰν Νειλοθερῆ παρειάν, is to be compared with σ 123 ἀμφοτέρησιν χερσὶ παρειάων ἀπαλάων | δάκρυ' ὁμορξαμένην, etc.¹

Πάριν αἰνόδεκτρον Ag. 712; compare Γ 39 Δύσπαρι, εἶδος ἀριστε, and Alcman 40 Αἰνόπαρις.

παρίστημι in the phrase νῦν ὅτε σοι παρέστακεν (μάρος) Sept. 705 should be compared with Π 852 ἀλλά τοι ἥδη | ἄγχι παρέστηκεν θάνατος καὶ μοῖρα κραταιή.

πέσσα. It is of interest to note that Wecklein in Pers. 28 reads φυχῆς εὐτήμονι πείσῃ and supports the reading by ν 23 τῷ δὲ μᾶλ' ἐν πείσῃ κραδίῃ μένε τετληνία | νωλεμέως.

περικλυντος. νᾶσοι—περικλυντοι Pers. 879, Αἴαντος περικλύνστα | νᾶσος Pers. 596; cf. H. h. II 3 Δῆλοι περικλύνστης.

πλατύς is applied to the Hellespont in Pers. 874, as in Η 86 ἐπὶ πλατεῖ Ἑλλησπόντῳ.

πνέω μένος Eum. 840; cf. μένεα πνείοντες Γ 8, etc.

ποιμάνωρ and ποιμανόριον, as applied to king and people in Pers. 241 and 75, should be compared with Β 85 and Ε 513.

πολύθακρυν γόδοι Cho. 449; cf. τ 213 πολυθακρύτοιο γόδοι.

πολυχρύσων ἔδρανων Pers. 3; cf. 9, 45, 53, Η 180, Λ 46 πολυχρύσοιο Μυκήνης.

πομπή Eum. 1034 ὑπ' εὐφρονι πομπᾶ, Ζ 171 θεῶν ὑπ' ἀμύμονι πομπῆ.

πόντιον ἀλσος Pers. 111; cf. Φ 59 for the use of πόντος for deep sea: πόντος ἀλὸς πολιῆς, ὁ πολέας αἴκοντας ἐρύκει.

πορφυρεῖδης. λίμνα δ' ἔμβαλε πορφυρεῖδεν | τὰν μελανόζυγ' ἄταν Suppl. 529-30. For a similar use of the epithet compare Homer, Ζ 16 ὡς δ' ὅτε πορφύρῃ πλαγος μέγα κύματι κωφῷ, Π 391 ἐις δ' ἀλα πορφυρέην μεγάλα στενάχουσι ρέονται, ν 85 πορφύρεον μέγα θῦν πολυφλοίσθιον θαλάσσης, Α 482 ἀμφὶ δὲ κῦμα | στείρῃ πορφύρεον μεγάλ' ἵσχε τηὸς ιούσης. The epithet has also been employed by lyric poets. Arion 18 εἰς οἰδμα πορφυροῦν λίμνας ἔριψαν, Alcman 60₆ καὶ κνώδαλ' ἐν βένθεσι πορφυρέας ἀλός.

πτερυγωκής Prom. 286; cf. ὀκύπτερος Ν 62.

ράπτω Ag. 1604 κάγῳ δίκαιος τοῦ δὲ τοῦ φόνου ράφεύς, π 379 φόνον αἰπὺν ἐράπτομεν, γ 118 κακὰ ράπτομεν.

τέλος Sept. 367 νύκτερον. τέλος, 906 θανάτου τέλος, Γ 309, Ε 553, etc. τέλος θανάτοιο.

¹ See Vocabulary, p. 53.

τίθημι Ag. 66 κάμακος θήσων Δαναοῖσιν | Τρωσί θ' δμοίως. This verse should be compared with B 39 θήσειν γὰρ ἔτ' ἔμελλεν ἐπ' ἀλγεά τε στοναχάς τε | Τρωσί τε καὶ Δαναοῖσι διὰ κρατερὰς ὑσμίνας.

ὑγρός Suppl. 259 ὑγρᾶς θαλάσσης, cf. δ 458 ὑγρὸν ὕδωρ, Α 312 ὑγρὰ κελευθα.

ὑπερέχω ἀλκάν in the meaning *protect* occurs in Sept. 215 πόλεος ἐν' ὑπερέχοιεν ἀλκάν, Cf. Δ 249 ὄφρα ἵδητ' αἴ κ' ὑμμιν ὑπέρσχῃ χείρα Κρονίων, Ω 374 ἀλλ' ἔτι τις καὶ ἐμεῖο θεῶν ὑπερέσχεθε χείρα.

φιλοξενώτατος occurs in the fragments of the Prometheus Unbound 206 (H) and may be compared with ζ 121, ν 202 φιλοξενώτατος.

φίλος Cho. 276 τῇ φίλῃ ψυχῇ is cited by Sidgwick as an example of the Homeric use of φίλος, Cf. N 73 ἐνι στήθεσσι φίλοισιν.

φιλότης Prom. 191 εἰς ἀρθμὸν ἐμοὶ καὶ φιλότητα, Cf. Η 302 ἐν φιλότητι διέτμαγεν ἀρθμήσαντε', π 427 οἱ δ' ἡμὲν ἀρθμοὶ ἡσαν, Hom. h. III 524 κατένευσεν ἐπ' ἀρθμῷ καὶ φιλότητι.

φλοῖσθος is used in Prom. 792 of the sea. Compare Homer, Α 34 παρὰ θύνα πολυφλοίσθιον θαλάσσης.

φονῆ. The Homeric phrase ἐν φοναῖς occurs in Ag. 446; cf. Κ 521 ἀνδρας τ' ἀσπάροντας ἐν ἀργαλέησι φονῆσιν.

φράσσω in Sept. 63 is used "of strengthening a ship's sides or bulwarks against the force of the waves": σὺ δ' ὁστε ναὸς κεδνὸς οἰλακοστρόφος | φράξαι πόλισμα, cf. ε 256 φράξε δέ μιν ρίπεσσι διαμπερὲς οἰστινησιν | κύματος εἴλαρ ἔμεν.

χέω in the description of the sacrifice of Iphigeneia refers to the flowing of her garments. Ag. 238 κρόκου βαθᾶς δ' ἐς πέδον χέουσα | ἔβαλλ', etc., cf. Ε 734 Ἀθηναίη—πέπλον μὲν κατέχενεν ἑανὸν πατρὸς ἐπ' οὐδει. χέω φθόγγον Sept. 73 φθόγγον χέουσαν, Suppl. 631 εὐκταῖα γένει χεούσας, τ 521 ἡτε θαμὰ τρωπῶσα χέει πολυηχέα φωνήν.

χλωρός Suppl. 566 χλωρῷ δείματι, Cf. Η 479 τοὺς δὲ χλωρὸν δέος γῆρει.

ψυχῇ in the phrase περὶ ψυχῆς Eum. 114-115 should be compared with Χ 161 ἀλλὰ περὶ ψυχῆς θέον "Εκτορος.

ώμοφρων Cho. 421 λύκος γὰρ ὥστ' ὠμόφρων, cf. Sept. 730 ὠμόφρων, Sept. 541 ὠμόσιτος, Π 157 οἱ δὲ λύκοι δος | ὠμοφάγοι.

In the following citations an exact verbal parallel between the Aeschylean and the Homeric phrase does not always exist: there is, however, a similarity of expression that deserves notice.

Pers. 430 οὐδ' ἀν εἰ δέκ' ἥματα | στιχηγοροίην, Cf. γ 115 οὐδ' εἰ πεντάετές γε καὶ ἔξαετες παραμίμων | ἔξερέοις.

Pers. 502 πρὸν σκεδασθῆναι θεοῦ | ἀκτίνας ὡρμήθη, Cf. Ψ 227 ὅντε μέτα κροκόπεπλος ὑπεῖρ ἀλλα κιδναται ἥώς.

Pers. 539 διαμυδαλέοις δάκρυσι κόλπους | τέγγουσ', Cf. I 570 δεύοντο δὲ δάκρυσι κόλποι.

Sept. 459 —τρίτος πάλος | ἔξ ὑπτίου 'πήδησεν εὐχάλκου κράνους, Cf. Γ 325 Πάριος δὲ θοῶς ἐκ κλῆρος δρουσεν. Homer does not use πηδάω of the lots, but in Η 182 has ἐκθρώσκω in the same sense. ἐκ δὲ ἔθορεν κλῆρος κυνέης.

Sept. 88 βοῷ ὑπέρ τειχέων | ὁ λεύκασπις δρυνται λαός, Cf. M 289 τὸ δὲ τεῖχος ὑπέρ πάν δοῦπος δρώρει.

Ag. 745 παρακλίνασ' ἐπέκρανεν δὲ γάμου πικρὰς τελευτάς, Cf. α 266 πάντες κ' ὀκύμοροι τε γενοίατο πικρόγαμοι τε.

Ag. 1537 ίδι γά, γά, εἴθε μ' ἐδέξω, Θ 150 τότε μοι χάνοι εὐρεῖα χθών, etc.

Eum. 69 γραῖαι, παλαιὰ παῖδες, αἰς οὐ μίγνυται | θεῶν τις, οὐδ' ἀνθρωπος, οὐδὲ θύρη ποτε, η 247 οὐδέ τις αὐτῇ | μίσγεται οὐτε θεῶν οὐτε θυητῶν ἀνθρώπων.

Eum. 756 καὶ τις 'Ελλήνων ἐρεῖ, Ζ 459 καὶ ποτέ τις εἴπησιν ίδων κατὰ δάκρυ χέονσαν, Cf. B 271 ὀδοὶ δί τις εἴπεσκεν ίδων ἐς πλησίον ἀλλον.

Ag. 324 καὶ τῶν δλόντων καὶ κρατησάντων δίχα | φθογγὸς ἀκούειν ἔστι συμφορᾶς διπλῆς, Θ 64 ἔνθα δ' ἀμ' οἰμωγή τε καὶ εὐχωλή πέλεν ἀνδρῶν | δλλύντων τε καὶ δλλυμένων.

Pers. 447 ἡσός τις ἔστι πρόσθε Σαλαμῖνος τόπων, Prom. 846 ἔστιν πόλις Κάνωβος. These epic phrases may be compared with μ 59 ἔνθεν μὲν γὰρ πέτραι, etc.

Epic Figures.

Of the figures of speech that are drawn from nature, those that refer to sea, rivers, etc., will be mentioned first.

Cho. 390 πάροιθεν δὲ πρόφρας | δρυμὸς ἀηται κραδίας | θυμὸς ἔγκοτον στύγος. Compare with these verses a somewhat similar expression in Φ 386 δίχα δέ σφιν ἐνὶ φρεσὶ θυμὸς ἀητο, and the following verse from the artificial epic of Apollonius Rhodius 3, 688 θυμὸς ἀηται περὶ παίδων, etc.

Ag. 899 καὶ γῆν φανεῖσαν ναυτίλους παρ' ἀλπίδα, Cf. Ψ 233 ὡς δ' ὅτ' ἀν ἀσπάσιος γῆ νηχομένοισι φανῆη.

Pers. 424 τοὶ δ' ὥστε θύννους ἡ τιν' ἵχθυων βόλον, | ἀγαῖσι κωπῶν θραύσμασίν τ' ἐρειπίων | ἔπαιον, ἐρράχιζον, Cf. χ 383-386 τοὺς δὲ ίδεν μηδα πάντας ἐν αἴματι καὶ κονίσουν | πεπτεῶτας πολλοὺς, ωστ' ἵχθυας, οὐσθ' ἀλιῆσ | κοῖλον ἐς αἴγιαλὸν πολιῆς ἐκτοσθε θαλάσσης | δικτύφ ἐξέρυσταν πολυωπῆ.

Prom. 885 θολεροὶ δὲ λόγοι παίονος' εἰκῆ | στυγῆς πρὸς κύμασιν ἀητο, ρ 263-6 ὡς δ' ὅτ' ἐπὶ προχόησι διπετέος ποταμοῖο | βέθρυχεν μέγα κῦμα

ποτὶ ρόσν, ἀμφὶ δὲ τ' ἄκραι | ἡσάνες βούσσιν ἐρευγομένης ἀλὸς ἔξω, | τόσση
ἄρα Τρῶες ἵσταν.

Sept. 85 βρέμει δ' ἀμαχέτου δίκαν ὑδατος ὄροτύπου, Δ 452 ff. ὡς δ' ὅτε
χείμαρροι ποταμοὶ κατ' ὅρεσφι ρέοντες | ἐσ μισγάγκειαν συμβάλλετον ὅβριμον
ὑδωρ | κρουνῶν ἐκ μεγάλων, κοῦλης ἔντοσθε χαράδρης· τῶν δέ τε τηλόστε
δοῦπον ἐν οδρεσιν ἔκλεις ποιμέν.

Sept. 64 βῳδὸν γὰρ κῦμα χερσαῖον στρατοῦ, cf. 80, 112, 1077, Pers. 412;
cf. Ο 381-5 οἱ δ', διστε μέγα κῦμα θαλάσσης εὐρυπόροιο | ηδὸς ὑπέρ τούχων
καταβήστεται, ὀππότ' ἐπείγη | ίσ άνέμου, cf. Δ 492 ff., Δ 422 ff.

Pers. 87-88 δόκιμος δ' οὗτος ὑποστάς μεγάλῳ ρέεύματι φωτῶν | ἐχυροῖς
ἔρκεσιν εἰργειν ἀμαχον κῦμα θαλάσσης, Ε 87 ff. θύνε γὰρ ἀμ πεδίον ποταμῷ
πλήθοντι ἔοικὼς | χειμάρρῳ δοτ' ὅπεραν ἐκέδασσε γεφύρας· | τὸν δ' οὗτ'
ἄρτε γέφυραι ἐεργμέναι ίσχανόσσιν, | οὗτ' ἄρα ἔρκεις ἵσχει ἀλωάων ἐριθηλέων, |
ἄλιοντ' ἔξαπίνης, οὗτ' ἐπιθρίση Διὸς ὅμβρος.

In connection with these passages the Homeric figures applied
to the sea should be cited.

Prom. 431 βῳδὸν δὲ πόντιος κλύδων, cf. Ζ 394 οὗτε θαλάσσης κῦμα τόσον
βοά τοτὶ χέρσουν.

The epithet ὀκύπτεροι applied to ships in Suppl. 734 may be
compared with λ 125, where the oars are called the wings of the
ship.

Prom. 90 ποντίων τε κυμάτων ἀνήριθμον γελάσμα. Ήμνη to Ceres 14
γαῖα τε πᾶσ' ἐγέλασσε καὶ δλμυρὸν οἴδμα θαλάσσης, cf. Τ 362 γελασσε δὲ
πᾶσα περὶ χθὼν | χαλκοῦ ὑπὸ στεροπῆς.

Homeric similes that have as the point of comparison birds,
beasts of prey, bees, etc., occur frequently in the plays of
Aeschylus. The following examples have been noted.

Pers. 129 σμῆνος ὡς ἐκλελοπετ μελισσᾶ, Β 88 ἥντε ἔθυεα εἰσὶ μελισσάων
ἀδινάων | πέτρης ἐκ γλαφυρῆς αἰεὶ νέον ἐρχομενάων.

Pers. 207 μεθύστερον δὲ κίρκον εἰσορῶ δρόμῳ, Prom. 857 κίρκοι πελειῶν
οὐ μακρὰν λελειμμένοι, Suppl. 223 ἐσμὸς ὡς πελειάδων | ίζεσθε, κίρκων τῶν
ὅμοπτέρων φόβῳ, cf. Χ 139 ἥντε κίρκος ὅρεσφιν, ἐλαφρότατος πετεηνῶν, |
ῥηδίως σίμησε μετὰ τρήρωνα πελειαν.

Ag. 49 ff. κλάζοντες "Αρη | τρόπον αἰγυπιῶν, οἵτ' ἐκπατίοις | ἄλγεσι
παιδῶν ὑπατοι λεχέων | στροφοδιωῦνται, π 217-18 κλάδον δὲ λιγέως, ἀδινώ-
τερον ή τ' οἰωνοί, | φῆναι ή αἰγυπιοὶ γαμψώνυχες, οἰσι τε τέκνα | ἀγρόται
ἔξειλοντο πάρος πετεηνὰ γενέσθαι.

Ag. 112 ff. οἰωνῶν βασιλεὺς βασιλεῦσι νεῶν, δι κελαινὸς, δι τ' ἐξόπιν
ἀργῆς | φανέντες ἵκταρ μελάθρων, χερὸς ἐκ δορπάλτου, | παμπρέπτοις ἐν
ἔδραισιν | βοσκόμενοι λαγίναν ἐρικυμάδα φέρματι γένναν, | βλαβέντα λοισθίων
δρόμων. Compare the simile of the sparrow and her brood, Β 308 ff.

Ag. 136 οἵκει γάρ ἐπίφθονος Ἀρτεμις ἀγρὰ, | πτανοῖσιν κυσὶ πατρός, Cf. Cho. 255. In Φ 251-3 a similar figure is used of Achilles: Πηλείδης δ' ἀπόρουντεν δσον τ' ἐπὶ δουρὸς ἐρωῇ | αἰετοῦ οἵματ' ἔχων μέλανος, τοῦ θηρητῆρος, | ὅσθ' ἄμα κάρτιστός τε καὶ ὀκιστός πετεηνῶν.

Sept. 381 compares Tydeus to a snake: Τυδεὺς δὲ μαργῶν καὶ μάχη λειμμένος | μεσημβρινᾶς κλαγγαῖσιν ὡς δράκων βοᾶ· Cf. X 93-95.

Eum. 111 ὁ δ' ἔξαλνξας οἴχεται νεβροῦ δίκην. Lechner¹ compares Δ 243, Φ 29, X 1, but it should be noticed that the expression in Homer implies fear.

Ag. 827 ὑπερθορὸν δὲ πύργον ὀμηστὴς λέων | ἄδην ἔλειξεν αἵματος τυραννικοῦ, Cf. E 161 ὡς δὲ λέων ἐν βουνὶ θορῷ ἐξ αὐχένα ἄξη, K 485 ὡς δὲ λέων μῆλοισιν ἀσημάντοισιν ἐπελθὼν, | αἴγεσιν ἡ δίεσσι, κακὰ φρονέων ἐνορούσῃ, etc.

Cho. 937 ἔμολε δ' εἰς δόμον τὸν Ἀγαμέμνονος | διπλοῦς λέων, διπλοῦς Ἀρης, Cf. Ag. 1258-60, Sept. 53, Soph. El. 301, and K 297 βάν ρ' ἴμεν δυτε λέοπτε δύω διὰ νύκτα μέλαιναν.

Sept. 392-3 βαῷ παρ' ὅχθαις ποταμίαις μάχης ἐρῶν, | ἵππος χαλινῶν ὡς κατασθμαίνων μένει, Cf. Z 506-511, O 263-270.

Suppl. 60 δοξάσει τις ἀκούειν ὅπα τὰς Τηρεῖας | μήτιδος οἰκτρᾶς ἀλόχου | κιρκηλάτου τ' ἀηδόνος, Cf. Ag. 1144, τ 518 ff. ὡς δ' ὅτε Πανδαρέου κούρη, χλωρῆς Ἀηδῶν | καλὸν ἀείδησιν ἔφος νέον ισταμένοιο, | δευδρέων ἐν πετάλοισι καθεξομένη πυκινοῖσιν, | ἥτε θαμά τρωπῶσα χέει πολυηχέα φωνήν, etc.

Cho. 250 οὐ γάρ ἐντελής | θήραν πατρόφαν προσφέρειν σκηνήμασιν, Cf. M 219 ff.²

Ag. 360 μήτ' οὖν νεαρῶν τιν' ὑπερτέλεσαι μέγα δουλείας γάγγαμον, ἄτης παναλώτου, Cf. E 487 μή πως, ὡς ἀψίσι λίνου ἀλόντε πανάγρου.³

A few figures in which the night, the dew and the snow are employed for comparison, the familiar figure of the balance, and several figures drawn from the life of the soldier and the farmer remain to be cited.

Sept. 403 εἰ γάρ θανόντι νὺξ ἐπ' ὀφθαλμοῖς πέσοι, Cf. Δ 461 τὸν δὲ σκότος δσσε κάλυψεν, E 310 ἀμφὶ δὲ δσσε κελαυη νὺξ ἐκάλυψεν.

Ag. 140-141 τόσσον περ εὑφρων ἀ καλὰ | δρόσοισι λεπτοῖς μαλερῶν λεόντων | πάντων τ' ἀγρονόμων φιλομάστοις, Cf. ι 221-222 χωρὶς μὲν πρόγονοι, χωρὶς δὲ μέτασσαι, | χωρὶς δ' αὐθ' ἔρσαι.

Sept. 212 νιφάδος | ὅτ' ὀλοᾶς νιφομένας βρόμος ἐν πύλαις, M 154-156 οἱ δ' ἄρα χειραδίοισιν ἐϋδμήτων ἀπὸ πύργων | βάλλον, . . . νιφάδες ὡς πῖπτον ἔραξε.

¹ Lechner, De Aesch. Studio Homericō, p. 22.

² Schmidt, L., Ueber die epischen Reminiscenzen bei Aeschylus, p. 42.

³ See Phrases, p. 74.

